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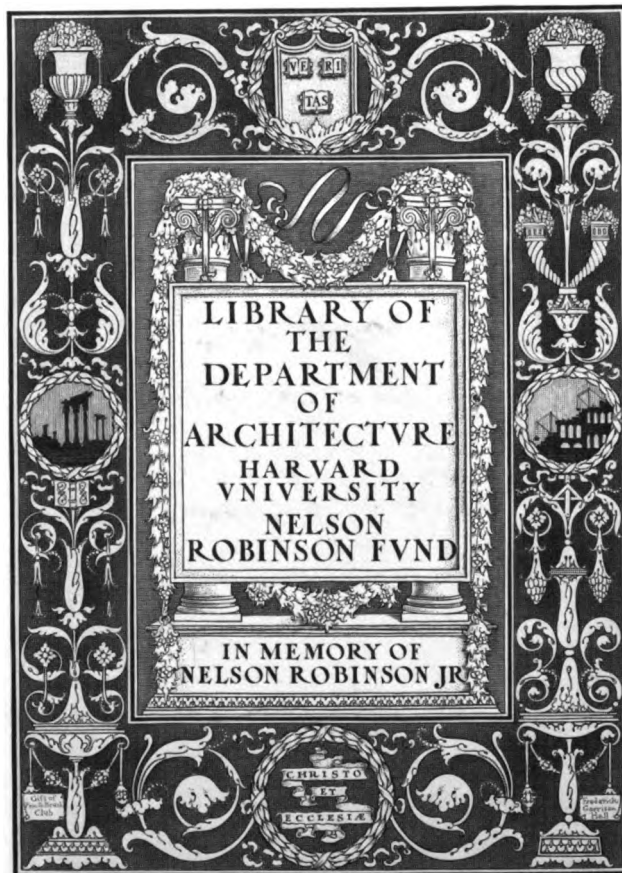
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Christian art

Ralph Adams Cram

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Christian Art

Edited by Ralph Adams Cram

Associate Editor for Great Britain and Ireland

Rev. Peter Hampson Ditchfield M.A. Oxon

Volume Two

October, 1907= March, 1908

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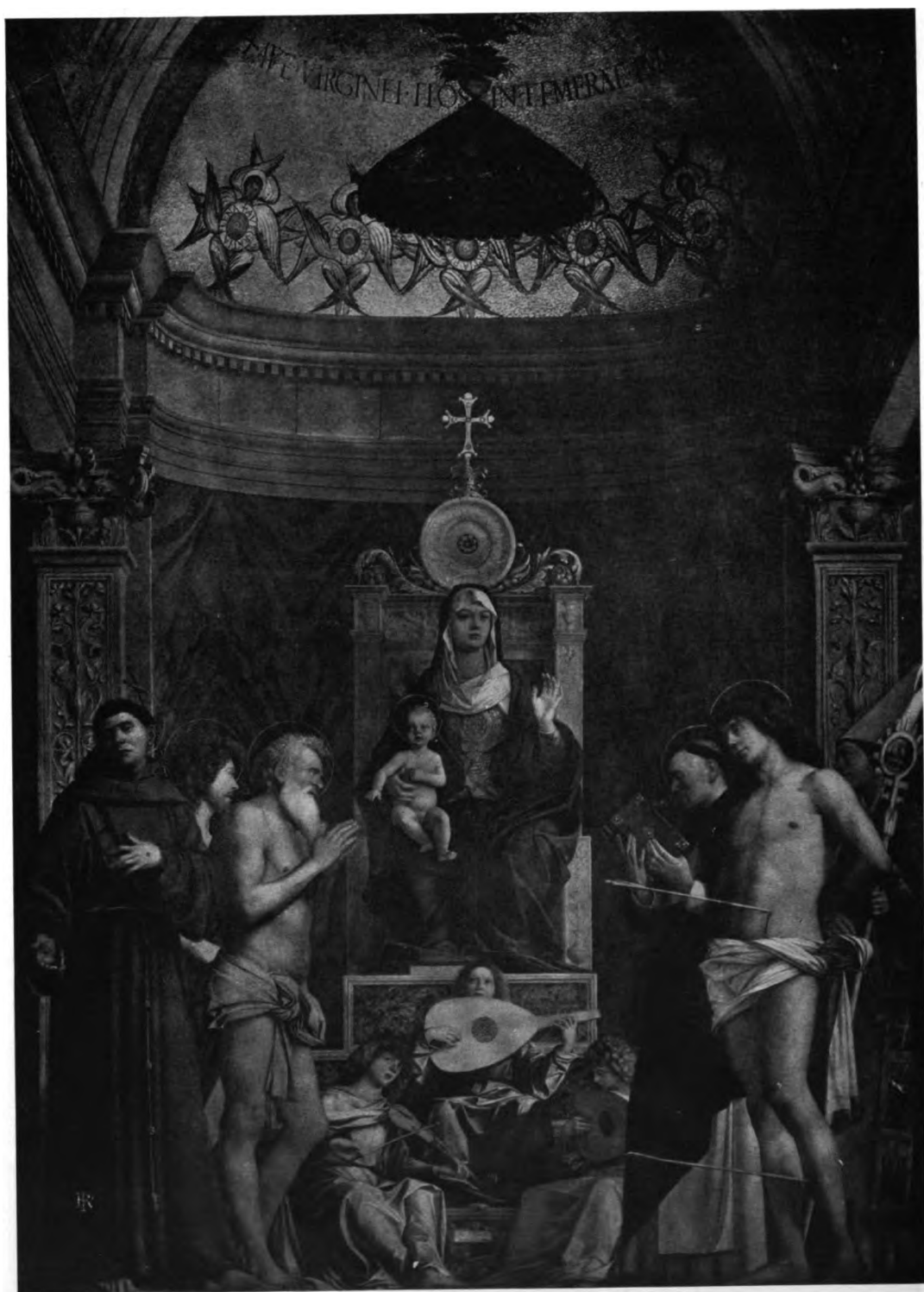
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**MADONNA AND CHILD
BY GIOVANNI BELLINI**

Christian-Art

Volume Two

October, 1907

Number 1

TRUE STANDARDS AND FALSE IN THE RELIGIOUS PAINTING OF THE ITALIAN RENAISSANCE

By Will Hutchins

THE attempt to establish fixed standards of fitness, and adequately define the sphere of religious painting, is liable to one of two dangers which threaten futility to the venture. On the one hand, a purely pedantic formalism, based upon a cold science of tradition, exposes itself to a danger of being wholly out of sympathy with existing conditions. On the other hand, the particularly insistent modern demand for perfect spontaneity in all art expression may very readily degenerate into a clamour for originality which shall exalt individualism at the expense of every disciplinary restraint. Religious art in particular is influenced by the characteristic modern impatience of restraint in everything pertaining to individual belief, even though belief may be merely opinion or stupid prejudice. The student of present usages in religious forms is bound to find the laws of simple appropriateness very rare of application and very difficult of enforcement.

Nor is this true merely of the common attitude toward contemporary art. Too many minds are all too ready to discard the whole cumulative result of the past, merely because a normal growth gives the immediate present a special and emphatic freshness of aspect in some one particular. Plein-airism, for example, brought out some vital truths concerning the analysis

of light into prismatic colour. Valuable as was this contribution, it was slim excuse for disregarding every demand of refined form as an essential component in the perfect work of art. Again the so-called Reformation grew out of certain abuses in the Church, but did not think of limiting itself to a correction of those abuses; on the contrary it proceeded in summary fashion to repudiate a large body of Christian forms in an attempt to supplant off-hand the accomplishment of centuries.

Evolution rather than revolution is the organic process of healthy life. Evolution assimilates the past into an ever-growing present, as the leaf mould of last year becomes the perfect bloom of this year's flower. That a form of Christianity suitable to modern life might have grown by natural development out of the middle ages was only prevented by fanatical hot-heads — too often impelled by motives of political aggrandisement — who precipitated a rupture, with unfortunate consequences both to their own followers and to the mother Church, impelled by them into a reaction of intolerance. The result for Protestantism, so far as art was concerned, was the loss of an invaluable inheritance of devotional forms in architecture, decoration, music, and liturgics, for which were substituted the sorry outgrowths of uncontrolled spontaneity, which

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gave full play to every caprice of personal whim or prejudice. The real reformers, from Erasmus and Bruno to John Wesley, aimed to work from within rather than against an established order.

The study of purely Christian painting, then, must be based on the usages of a time when the art of painting had a definite and recognised relation to public worship — before either a reactionary puritanism in the Church had fixed merely arbitrary restraints upon it, or a revolting body had quite repudiated its value altogether. It is not enough, however, flatly to state that the Renaissance was the great period of Christian painting, even if we are compelled to revise a whole list of painters whose religious pictures have been sanctified by centuries of perfunctory acceptance.

What are the standards to be applied in such a judgment? The religious value of pictures may be estimated in terms of two reciprocal motives which lie at the heart of every external expression of religious life. They are motives which apply universally and have no limiting conditions of circumstance. It must only be granted that a religion implying the beauty of holiness shall also imply the holiness of beauty, and shall demand the fullest expression of beauty in its external or formal embodiments. The two motives are, first, worship, or the expression of man's devotional attitude to God, and second, the formalised revelation of God to man; doctrine, in the broadest sense of the word. The two are complimentary and all inclusive. Every church is, or should be, both an altar and a shrine, the specific place where the formal relations between God and His worshipper take visible expression. However willingly it may be admitted that the inner life of the individual may have its consecrated temples not made with hands, the temple which is made with hands must include the functions named.

The peculiar richness of the Christian faith in motives of purely graphic interest, that is, in motives which inherently suggest an expression in terms of form, line, action, and colour, gave rise during about

four centuries of unparalleled activity to an astounding quantity of nominally religious painting. To determine some standards of general value and apply them to this body of work would be the task of a critical résumé of Renaissance painting in Italy. The present paper is a most tentative outline of such an inquiry. We can study in detail no particular painters; for us must suffice rather the quest of certain characteristics which developed in more or less sequential fashion within the limits of easily recognisable periods. Whether we will or no, we must traverse, even if cursorily, a battlefield scarred by the violence of critical battles, so much so, in fact, that the student is in no small danger of being so diverted by the monuments of critical exploit that he may altogether lose sight of the original issues at stake. Upon the further edge of this battlefield there lies a lovely meadow, a simple expanse of native flowers, and through this quiet approach one may enter the scene of actual conflict to the best advantage.

There is no question whatever about the religious value of the men who first gave the Christian faith its visible presentation in painted decorations. The final blooming of the middle ages took a perfectly native means of expression in Dante's apologetic vernacular and in the direct and frank pictures of Giotto, Duccio, Orcagna, and their contemporaries. It was no self-conscious affectation of mannerism which inspired the panels of the gospel narrative, the lives of saints, or the intensely concentrated symbol-figures of virtue in Assisi and Padua, the physical reality of life and death and judgment at Pisa, or the gold and red altar at Siena. On the contrary, these works were all frank and genuine attempts manfully to wrestle out the problems which beset men's souls. Genuineness, sincerity, frankness: these are rare qualities in art always. In the later Renaissance they are a veritable salvation to many.

The revival of learning, and the progress of what is loosely termed Humanism brought a new state of things. Humanism was at times nothing if not inhuman.



**THE VISION OF SAINT BERNARD
BY FILIPPINO LIPPI**



THE DEAD CHRIST, BY FRANZIA

"Learning" was for the most part a fragmentary knowledge of a much misunderstood antiquity, an antiquity which loomed above the horizon of men's minds like some stately mirage, stimulating a thirst from which could grow at times an intoxication from the mere fumes of a reality which lay out of reach. Painting, which, by a unique turn of fate, was the direct and complete expression of the age, was dimly conscious of three divergent influences. There was, first of all, the heritage of the middle ages, a thousand years of mystery grown real in its imaginative splendour, and of aspiration, long suffering, but capable of exalted even though rare moments of ecstatic triumph. Secondly, there was a reawakening to the facts of the natural world, facts whose possible significance had been quite overlooked in the moment of vision which had extended over the centuries. Lastly, there were the remains of Greek and Roman sculpture, eloquent of an organic form whose perfection baffled the minds long used to an arbitrary symbolism. It must be remembered that the early and middle Renaissance had little or no power of discrimination between the various strata of antique marbles, so widely different in cultural value. We have noted the difference between evolution and revolution. The developments of circumstance which

gave rise to those three influences were distinctly in the normal course of history. History in its final judgment is bound to find them all inevitable results of conditions which existed and which had no possible escape from their own fruition. While the futility of a quarrel with actual facts is most obvious, especially when the aftergrowths are easily among the most significant factors in subsequent civilisation in its largest aspects, yet there are many earnest students who profoundly regret the course which events took under these conditions. On the other hand, there are a majority who, by virtue either of a safe conformity with apparent and lively developments or from genuine personal conviction, manifest an exultant sympathy with all the later Renaissance, glozing its brutalities and bestialities, and reading even into its lines of positive degeneracy a meaning of progress. Because there was no cataclysm of actual revolution is no proof that an entirely new phase was not put upon life. The most revolutionary aspect of art, and painting in particular, was that which took art from a position of service and made it an impetuous master. Of this we are still reaping the baneful harvest in an art, so called, which has no sense of appropriate fitness, but rather manifests in a thousand aspects an arrogant insubordination to constructive demands.



**THE PRESENTATION IN THE
TEMPLE, BY CARPACCIO**



THE NATIVITY, BY FRANCESCO DI GIORGIO

There are extremists who look with horror upon every development of Christian art which partook in any degree of the influence of Hellenism. There are also those who sing pæans of joy over every work which may be found to suggest some emancipation of the glories of the body from the terrors of other-worldiness. These do not hesitate to identify the immediate lineage of the Sistine Chapel with the Phidian marbles! Now, in accordance with the belief that there was a perfectly legitimate place for every healthy influence it must be admitted that the two parties of extremists are both wrong to some extent, as a further analysis of their positions will show.

Given the inborn principles of mediævalism, the sense of mystery and adoration, which no man of the early or middle Renaissance could throw off — not even Man-

tegna,— there was no essential reason why the legitimate contributions of Greek influence in plastic forms or of the revived study of exact natural science should have proved inimical to a sound practice of Christian art. Correct drawing, scientific perspective, and a refined control of the media of art expression were all in line with the natural evolution of style which was the legitimate quality of the age. The capacity for formal expression which was the peculiar function of the Greek mind had already made a contribution to Christianity. The early fathers from the time of St. Paul and Justin Martyr, through the whole period of the æcumenical councils, had fixed Greek form — the ideality of neo-Platonism — upon the abstraction of early or primitive Christian faith. While it is true that the middle ages, in the purely



CENTRAL PORTION OF THE
MAJESTAS, SIENA. BY DUCCIO



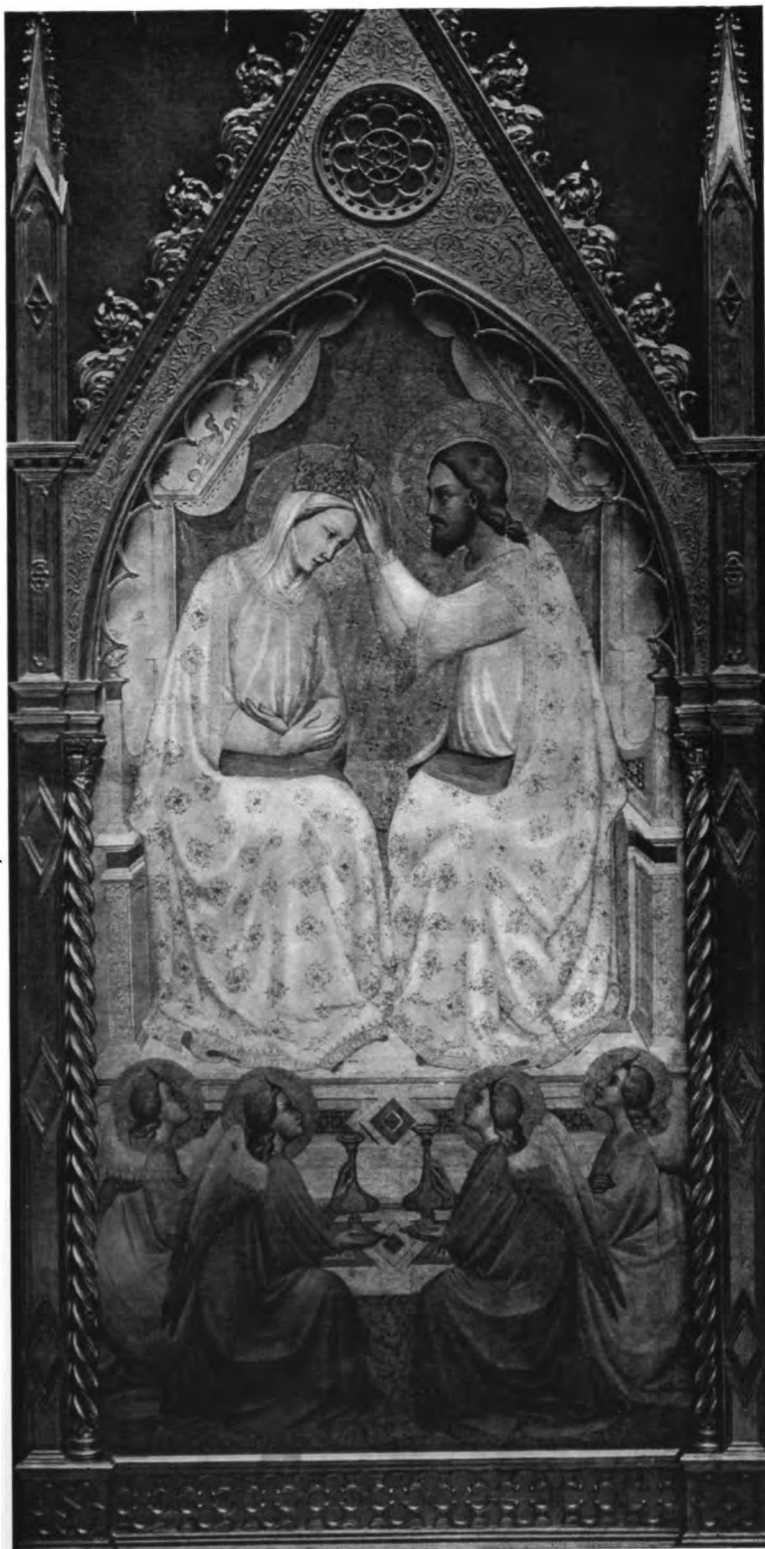
THE BENEDICTION OF ST. FRANCIS, BY PIETRO LORENZETTI

Gothic period in the North, evolved adequate art forms for their own ends, it was yet inevitable that the rediscovery of the antique, fragmentary and distorted as it was, should demand a place in the cumulative upbuilding of a complex system of expression. For the perfect simplicity of, say, the early trecentists, absolutely beautiful as it was, had to give way to the organic law which moves from the simple to the complex.

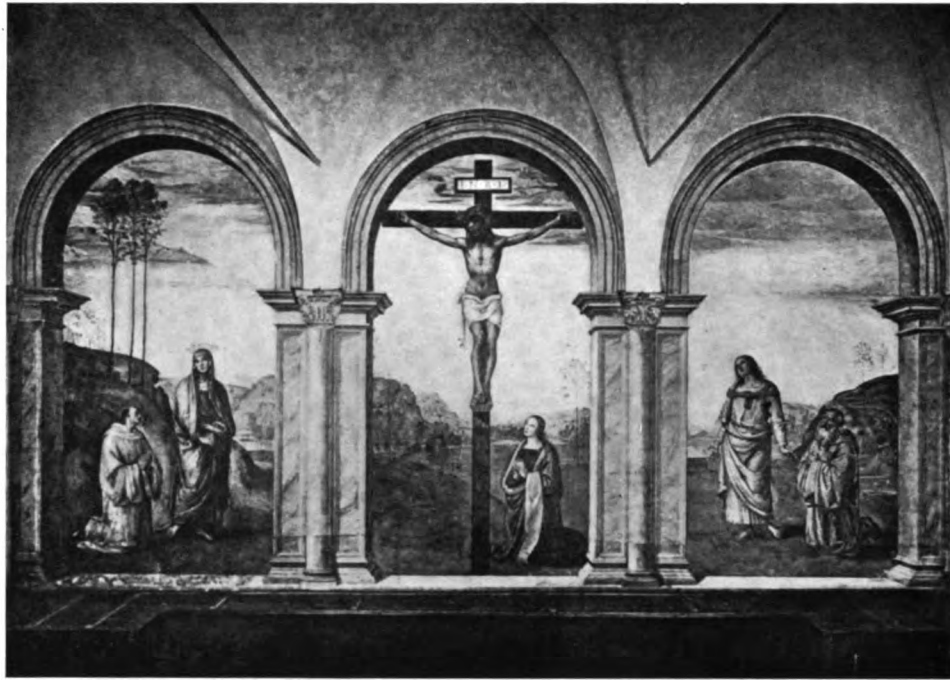
It is quite in appreciation of this fact that the ascendant historians of the Renaissance find their most stimulating cue. In the light of this principle the studies of such writers as John Addington Symonds, with his enormous erudition, or of Vernon Lee, with her sympathetic penetrative faculty, reduce the tangle of seeming contradictory facts to a perspicuous statement. But in their allegiance to the belief that art was to be emancipated into an irresponsible state of self-expansion, both of these writers fail to put just the right emphasis of valuation in all cases, invaluable as is their contribution. Vernon Lee builds her whole wonderful study about the mythical theme of Euphorion, child of Faust and Helen. But was Faust the exact type of the middle ages? Were not St. Theresa and St. Francis equally significant? And even if Helen was the prototype of an Hellenic ideal, was not Nero, to take a very

extreme case, a very real by-product of an actual antiquity?

The soundest principle of critical examination of the religious painting of the Italian masters, then, is that which makes every allowance for a legitimate contribution of influence from any source, but which insists throughout the whole study that the real motives of religious art shall not be allowed to fall into disregard. In the belief that Christian painting had a peculiar function and an unique fulfilment we can go into more exact distinctions between the true and the false. With a sufficient regard for social and political backgrounds, but without going to the extreme methods of Taine and his school—to whom the artist is in theory more of an historical process than a person,—we can easily relate ourselves to the general contour of historical facts. Just as the heroic age of civic architecture in the free cities of Italy was the age, not of over-sophisticated experience, with its resultant cynicism and corruption, but rather the period of emergence into political identity, when civic pride and power were the natural fruits of a common industrial and social heritage, so the heroic age of religious painting, in the same unimpaired vigour of youth, was absolutely conditioned upon a sense of religious conviction coupled with the fresh interest of a new means of expression, while



**THE CORONATION OF
THE VIRGIN, BY GIOTTO**



THE CRUCIFIXION, BY PERUGINO

still the thing expressed was at least on a parity of value with, if not altogether dominant over, the expression itself.

The battle between subject and treatment is inevitable in periods of transformation. Paolo Uccello, for example, in the delight of a new means of expression, finds receding parallels the finest possible motive for a religious picture. Again, the great pioneers in the use of the nude, Masaccio, Signorelli, and Antonio Pollajuolo, carried away at times by the fascinations of anatomical study, and the possible rendering of what Mr. Berenson so emphatically urges upon us, "tactile values," have, after all, a degree of religious quality which persists through their transitional aspect. So Fra Lippo Lippi, with his discovery of actual persons, horrifies his less progressive brethren and for the moment seems to them utterly to vulgarise the divine art. Another generation brings Filippino Lippi, who loses something of the

"Lilies and vestments and white faces, sweet,"

the traditionalism which filters through the incipient realism of his wayward father, but gives us back a fuller, maturer power, more

individual, with more of the portrait art, and yet with a definite quality of formal restraint sufficient to safely include him amongst the great decorators. The transitional period has always a great sincerity even though that sincerity is seen most evidently in exaggerations of technical enthusiasm. The person to whom art process has no meaning, to whom the problems of technical expression are unknown, can form no adequate idea of the degree to which the history of technical process underlies that of the visible product. All through the early years of the fifteenth century painters were laying a foundation for the great art which was to follow, and making contributions whose significance seems small only to those who esteem the éclat of parade above the actual accomplishment which makes the later enthusiasm possible.

Then came a period when the superstructure became visible. Adequate foundations were laid and still the enthusiasm of new things had not waned. It was this period of first complete fruition which was the golden age of Italian religious painting in its mature aspects. To name even



MADONNA AND HOLY CHILD
BY FRA FILIPPO LIPPI



THE ANNUNCIATION, BY BOTTICELLI

casually the list of painters who, in Tuscany and Umbria, shared the fruition of conscious power impelled by unaffected motives of actual devotion would be to extend an outline sketch into a catalogue of facts. Such names as Botticelli, the lyric poet of painters; Ghirlandajo, the severe but lovely formalist; Perugino, the enrapt mystic, Benozzo Gozzoli, the idyllist, or Francia, the elegist, are more than able to suggest the quality of controlled but adequate power impelled by genuine inspirations.*

Botticelli's Annunciation or the Madonna of the Magnificat or Francia's Dead Christ may be taken as examples of an art

which was ripe but not over-ripe, mature but not crystallised. Filippino Lippi's wonderful Adoration of the Magi in the Uffizi may serve as an example of the very apex of embellished devotion, the point at which the conflicting motives of the glory of God and the glory of self hang in the balance, and leave the interpretation to the temperament of the beholder.

It must be remembered that painting in the great days of the later fifteenth century was quite free from any exclusively ecclesiastical significance. Painters were free to come and go between the church and the cloister with their demand for religious art, and the service of princes who were patronising a revived paganism with a devotion which seems to us to-day fantastic to the point of being almost frenzied. But the genuine charm of such a painter as Botticelli comes in great measure from the indisputable fact that through all his

* Perugino's mastery of his own style is so complete and his devotional quality so obvious that he deserves always a special mention among strictly religious painters, even though his personal character seems to have been that of an impressario. His alleged moral obliquities, if established by historical inquiry, must remain the problem of abnormal psychology rather than of art criticism.



MADONNA AND THE HOLY CHILD
BY GIOVANNI BELLINI



THE MARRIAGE AT CANA, BY VERONESE

vagaries there persists the spiritual quality of the native mediæval tradition — articulated into a dim reality by a study of antique models — but removed from those models by an impassable gulf of temperament. And that same temperament, that lurking asceticism, was strong enough to withdraw him altogether from the practice of an art which to Savonarola seemed the incarnation of vice.

Akin to Botticelli, but in a very different manner, was the greatest man of the age. Leonardo DaVinci, more mystic than the middle ages themselves, was yet able to encompass the ideas of the Hellenic revival more clearly and effectively than the arch-antiquary Mantegna. Leonardo touched all points of the sphere at once. He could be simultaneously ascetic and sensuous. His very mockeries have a depth of spiritual perception which startles the student at every turn. Leonardo's relation to the problem in hand is so complex, his whole significance so many sided, that even an outline of his attitude would be impossible here.

Another painter who lies outside our proper sphere is Michelangelo. He is, first of all, impossible for consideration here because he was always a sculptor, even in his paintings. The Sistine ceiling

is conceived from the point of view of form, and aside from its perfectly inappropriate nature, for which the artist was in no way responsible, it is all but impossible to be seen. In the modern phrase, Michelangelo was cosmic, and in even the limited degree to which he can claim our attention here, his dominant impression must be that of a Titanic force wrestling forever against adverse conditions. The marble block was his one true and native medium.

Thanks to a determined action on the part of certain enthusiasts who were able to brave even the accumulated humour and bitterness of nineteenth century ignorance and philistinism, we to-day have a comparatively sympathetic access to the significant periods of Christian art. Just as the eighteenth century with its patched and powdered elegance, dismissed with a contemptuous sniff the whole body of Gothic art, so the nineteenth century, engrossed in commercially upbuilding the world and resting secure in Victorian arm-chairs of conscious respectability, refused to be comforted by any knowledge of an art which was genuine. This resentment is to a great degree overcome, and the world of to-day can receive the message of joy which the painters of Italy expressed



**MADONNA OF THE NATIONAL
GALLERY, BY BOTTICELLI**



THE NATIVITY, BY CORREGGIO

in various aspects before the time of Raphael with, at most, a continually lessening sense of awkwardness and unfamiliarity. There are still houses of Rimmon in which we bow from force of habit, let us say, even though we no longer sentimentalise in novels over Guido Reni, the Carracci, Giulio Romano, Caravaggio, or Guercino.

To take conspicuous examples, such names as Raphael and Titian, Correggio and Veronese must be brought under scrutiny. It cannot be disputed that Raphael was the most finished academic draughtsman of all time, or that Titian was perhaps the greatest colourist. Correggio unquestionably painted the most luminous and tender flesh which ever came from a human brush. Veronese left the problem of grandiose and spectacular decoration with nothing unsolved and every possible heightening of effect mastered; his canvases serve as technical models to modern masters, not as wholes, but in fragments. The technical contribution of these men leaves nothing to be desired except the

discovery of new worlds to conquer, a need which Velasquez, perhaps, supplied. The sixteenth century had learned every lesson except the lesson of service, the one thing needful.

It is one of the supposed finalities of the popular mind that Raphael was the very greatest of painters, the supreme master. Cellini's reiterative *questo eccellentissimo pittore, Raffaello da Urbino* is handed down in every dialect of art small talk. Raphael's descendants, of influence or reproduction, are dimmed by the smoke of innumerable altar flames, while he presides in engraving or photograph over the domestic hearth of propriety in every corner of the world. Supreme he was, indeed, in certain matters which only the person of technical training can comprehend. He had a quality of draughtsmanship, a freedom and facility in the human figure, a fluency of line which gave his work the true flavour of astounding power. It is no wonder that he carried



THE TRANSFIGURATION, BY RAPHAEL



**THE ASSUMPTION
BY TITIAN**

before him the highly artificial world of his day. He arrived on the crest of a wave of popularity which happened to coincide with the very high-water mark of the political and social distinctions to which the papal court aspired and attained. Because of this coincidence, which gave an abnormal *éclat* both to the artist and his environment, the Raphaelesque tradition has dominated the academic art world from this day to our own, and a dreary line of heirs-apparent to immortality has dragged its slow length along, from the École des Beaux-Arts to Rome and back again, in the furtherance of the sacred principle. A very brief historical inquiry into the actual religious and intellectual atmosphere of the Curia during the days of Raphael's supremacy will dispel illusions.

It must be observed that Raphael's genius was peculiarly assimilative. He came from his student days in the *bottega* of Perugino with a style absolutely founded upon that of his master. Whatever of greatness Perugino had, Raphael annexed, but did not develop. A golden door of opportunity had opened at his bidding, and in a few years Rome was at his feet. Far as is the cry from the insipid and trivial and enormously over-valued Brera Sposalizio to the Segnatura frescoes or the theatrical agonies of the Transfiguration, the actual interval was a short one. A new dominating interest had come in, and a new manner had come out. Raphael, with no scholarly training, with no preparation beyond a natural aptitude for assimilation, was turned archæologist. His whole Roman manner is tinged with this ill-timed archæology. He was young, fabulously successful, and launched into the maelstrom of Roman life at the very moment of its dizziest gyration. Upon his tender shoulders was laid the burden of antiquity, no mere tendency, but an actual charge, which he was to assort and codify as a side issue. It is enormously to his credit that he produced such work as he did, and so much of it, and it is equally no fault of his own that his pietism reflected all the artificiality about him.

He left a body of portraits almost incomparable for intellectual acumen. His three frescoes in the Camera della Segnatura are models of academic form. One of them, the Parnasso, is a glorious success, because it is in perfect keeping with the spirit which environed its generation. The others weigh like an incubus on succeeding art. We value them for their contemporary portraits. He left some great easel pictures of which perhaps the Madonna of the Chair embodies more of his genius than any other.

There are other pictures of Raphael which may be studied as examples of misapplied power, but the Transfiguration is perhaps the greatest and worst. At an extreme antipode from the dynamic power of Giotto, the painter here writhes in contortions which carry expression to its last reaches. Theatrical, irrelevant, distorted, composed with supreme care and yet lacking every quality of arrangement which is essential to the subject, this picture has been a model to the centuries.

Just why the so-called Sistine Madonna should have come into the position of general acknowledgment as the most beautiful picture in the world is a problem. It has a certain beauty, a native charm of simple motherhood, and an excellent dignity in the figure. It is relatively free from the awful insipidity of which Raphael handed down so much to posterity. It is an authentic likeness of Margherita Fornarina, Raphael's mistress. In its accessories, however, it is responsible for a multitude of sins,—cloudy, impossible settings with inexpedient curtains and pendant cupids, one of the irrelevant contributions of decadent paganism. Raphael is not so much a dangerous figure for his faults as for his virtues, and it is just this fact which has kept him so prominently between us and the light for centuries. His habit of borrowing from the antique, not suggestions, but entire figures or even groups, shows how his fecundity may be explained in part.

Another greatly over-valued picture is Titian's Assumption of the Virgin. Here again the theatricality is intolerable, and the whole picture is suffused with prettiness



**MADONNA OF THE ROSE ARBOUR
BY BERNARDINO LUINI**

to the point of saturation. Titian has no claim to being a religious painter in any sense. His Holy Families contain some remarkable landscapes, it is true, but even good landscapes, at least from the point of view of the sixteenth century, can hardly be called religious. Titian's *Entombment*, in the Louvre, is a great picture, but only remotely religious. Venice had a genuine religious school, of its own peculiar flavour, but of rare accomplishment. It must be remembered that Venice took up painting, her greatest glory, one hundred and fifty years later than Florence and Siena. Her distinctly religious painters, the Bellini, Carpaccio, and Cima, have one great quality in common with all the Venetians; theirs is the art of devotion, of full-hearted embellishment; there is no subjective misery, no asceticism, no other-worldliness. All Venice breathed the air of luxury, of security, of unmeasured repose and dignity. Art to her was glorification, the celebration of the majesty of the city and of whatever obtained within her borders. At a proper time and place Venice paid her devotions with the same supreme good taste which she applied to everything. Too closely allied to the East to have any provincial or esoteric religion, like that of the Tuscan and Umbrian cities, she paid a polite deference to every requirement of conduct. But in the serene Madonnas of Giovanni Bellini, with their unstinted wealth of decorative detail, and in the incomparably delightful creations of Carpaccio, who combined a joyful caprice with a strength of constructive purpose excelled only by Leonardo, there is a persistent spirit of worship,—not by penances of suffering and expiation, but rather of a joyful rendering up of the most joyful thing in life, the devotion of a supreme talent upon the altar of a good God. Carpaccio, like Botticelli, could live in a world of intense realities without losing the waking dream of a mystery and an inspiration. He had the same capacity for formalising his own expression, not on models of academic precision, but on the inherent principles of his own nature, an innate sense of liturgy and ceremonial worship which could include

the commonest object in an exalted function.

It is a matter of regret that Giorgione, the lovely and inimitable, who all but eludes us and serves to stimulate a fondness which can never be satisfied, did not leave more work which can be identified with a specific intention of decoration. The Castelfranco altarpiece is in perfect taste, broad, simple, and appropriate. Of the other members of the great colourist group, Tintoretto alone had religious importance. Paul Veronese painted acres of sumptuous splendour about nominally Christian motives, but the motive with him has become a pretext. To Tintoretto, the supremely masculine, the utterly human, was given the great quality of perfect genuineness. Where others were clever he was intense, where others enjoyed the emoluments of greatness, he enjoyed work. Beyond being a consummate painter he was a thorough artist. As a pagan he easily carries off the palm. His marriage of Bacchus is one of the very few pictures which actually touch the plane of organic simplicity and perfect refinement of form which may be said to be truly Greek in the best sense. Of Christian themes, the almost volcanic nature of his genius found the dramatic incident most sympathetic. His is the drama of actual fact, the battle of wills or primordial energies, infinitely removed from the pasteboard make-believe of Raphael's theatricality. So Tintoretto's *Crucifixion* in San Rocco will remain the most genuinely forceful expression of the narrative among all the long list of pictures in which realisation has been attempted. He combined elaboration with breadth in a perfect balance and all with a verve and brilliancy which is neither brutal nor superficial.

Of Correggio a word must be said. He stands in contrast, rather capriciously, perhaps, with Tintoretto. Equally great as a painter he lacked the artist sense to control his own powers. To Correggio nothing could be more agreeable than the opportunity to create—not a great work of art—but a remarkable piece of foreshortening! Whether it were the naked



**THE CORONATION OF THE VIRGIN
BY FRA ANGELICO**



**THE ANNUNCIATION, BY SIMONE
MARTINI AND LIPPO MEMMI.**

Antiope or the Nativity it had to be seen on end. Nothing could be at once more true to the spirit of the sixteenth century and more reminiscent of the crude developments of a period which took a childish pleasure in pure perspective. In his *tour de force* he gave himself, as well as his figures, an oblique relation to art.

There are two painters of great significance not yet mentioned. They are reserved for the last because they represent two ultimate ideals of religious painting. The first of these two is Fra Angelico da Fiesoli, the one man in the fifteenth century who completely resisted his own age. Humanism, paganism, classicism, natural science, with their train of opportunities and temptations, were as nothing to him. He was as far removed from the spirit which moved about him as was St. Francis from Alexander VI. To see his art sympathetically, and unless so seen it should not be seen at all, one must pass through the needle's eye which can remove every vestige of the busy practical world of facts and the sparkling world of cleverness, to become as a little child. Fra Angelico created an art, nay, rather breathed forth in visible form an art which is nothing if not the graphic fulfillment of the words, "Unless ye become as little children ye shall not enter into the kingdom of heaven." Perfect purity, perfect sweetness, and perfect corporeal unreality, set forth in terms of pure colour, a colour disassociated from the usual practice of light and shadow and given only a symbol of form for foundation—such is his art.

"Pure spaces clothed in living beams,
Pure lilies of Eternal peace."

The other painter to be mentioned is Bernardino Luini. If Fra Angelico realised

the ideal of a strictly ascetic art, Luini may be held up as an example of the possibility of gathering all the sources of power into one concentrated expression which shall include the best from every source. Pupil of Leonardo as he was, Luini learned the eclectic method. His frescoes have the purity of form of Greek sculpture, the healthy reality of simple nature, and the devotion of genuinely religious feeling. His Madonna of the Rose Arbour, his Marriage of St. Catherine, and his Election of Joseph, to take three examples almost at random, are satisfactory works of Christian art, not as promises or suggestions, not with apologetic admissions, but in the fact of actual fulfillment.

The visitor to San Domenico in Siena may see at close proximity to each other two pictures which may well summarise two divergent attitudes towards Renaissance painting. The first one is double-starred and of world-wide fame. It is Sodoma's Swoon of St. Catherine. Artificial, cold, masterfully complacent in method, and yet perfectly perfunctory, it represents the art which had gone into decay. Nearby, in a little chapel, there is a Nativity with adoring angels and shepherds which is hardly known. It is by Francesco di Giorgio, a painter all but unknown. Of a beauty of colour which goes with one for years in memory, of a sweetness of form which is masterful but not assertive, it yet preserves the simple grace of the perfect work of art. Rich in significance of symbol as it is beautiful in fact, the picture may typify the art which is neither self-complacent nor yet self-effacing, but which rather rejoices in the beauty of a noble participation in a divine service. That is the best quality, perhaps, of the Christian painting of the Italian Renaissance.



**CHAPEL ORGAN
ETON COLLEGE**

CHURCH ORGANS AND ORGAN CASES

By C. F. Abdy Williams.

FROM the tenth to the fourteenth centuries, cathedrals and abbey churches were provided with a huge machine, having keys six inches broad, and some forty to sixty pipes to each key; and the pipes were made to sound by blows of the fist on the keys. This machine had the Latin name of *Organa*, the plural form of the word being used to distinguish it from the *Organum*, the name given in the middle ages to harmonised vocal music.

Its tone is described by old writers as "a noise more like thunder than beauty of sound," "a deep coarse roar, to which the smaller pipes added a horrible scream." It was not used to accompany voices, but to play interludes. The fact that it was always spoken of in the plural accounts for the old English expression so frequently met with, "a pair of organs," which means what we simply call "an organ."

Contemporaneous with the *Organa*, or *Organa magna*, as it was also called, was a small keyboard instrument, carried in processions, but placed on the ground when played. Its Latin name was *Organa parva*. On the continent it was known as the *Positive*, since it was "deposited" on the ground to play, and in England it was called the "little organs," or "a pair of little organs." It gradually increased in size and became more or less a fixture in some part of the church. It was finally joined to the *organa magna*, and when, after the Reformation, both these instruments stood on the screen, the "little organ," since it faced the choir, took the name of "choir organ," by which it is now known, or, since it supported the organist's seat, it was called by the now obsolete name of "chair organ."

The fifteenth century saw the beginning of wonderful developments in the *organa*

magna, or "great organ," the name it took, and continues to hold, in English. The unwieldy and noisy machine became, by the beginning of the sixteenth century, a fully developed musical instrument, capable of artistic effects; but improvements continued to be made in its details, and have never ceased to be made to the present day.

Its use as a support to singing arose in the following manner. The congregational singing of Luther's hymns, unsupported by any instrument, soon becoming more noisy than edifying, it occurred to some one at Hamburg that if the now fully developed organ were played with the congregation, instead of only between the verses of the chorale, as the hymns were now called, the voices would be kept together. The experiment, being tried, met with immediate success, "and now," says a quaint old German writer, "every good Christian can raise his bad lay voice in the congregation, without becoming a fifth wheel in the musical coach."

The practice thus begun at Hamburg rapidly spread through all the reformed churches, and partly explains why, in our English cathedrals, the organ was placed on the rood screen. For, the rood having been abolished, a place was left vacant for both the great and the little organs, the former facing the nave, and accompanying a congregation gathered there, and the latter facing the choir, and henceforth known as the choir organ. But there were other advantages in this position. An organ raised on a rood screen, or choir screen, as it was now called, was in the best possible position for both its tone and appearance to produce their full effect; and, since the old makers did not block up the whole space across the screen, it did not seriously interfere with the general view of the architecture.

Organs of great size have always been favoured on the continent (except in Italy), while England has, until recently, preferred small instruments in which great attention has been paid to purity of tone. Hence many of the old pipes are retained when an ancient instrument is modernised for present day use.

On the continent, as early as the end of the seventeenth century, organs were to be found with four and five manuals, a complete pedal department, and stops of thirty-two feet scale, while England was content with organs of three manuals at most, stops of no more than eight feet scale, and no pedals. The strange prejudice which kept English organs pedalless down to the first decades of the nineteenth century is one of those unaccountable things that history records but cannot explain.

When the *Organa magna* developed into a musical instrument, attention began to be paid to its external appearance, and the task of concealing the bellows and mechanism by carved decorative work was entrusted to eminent artists, who designed "cases" to contain the organs. The discovery of the secret of "conveyancing" made it no longer necessary that each pipe should stand over its own key, and give the organ the appearance of a huge pan-pipe standing upside down. The practical object of an equal distribution of weight probably first suggested placing the larger pipes in what are called "towers" on the sides and in the middle of the case, while the smaller pipes were arranged in "flats" between them.

The next step would be to arrange the pipes and woodwork in architectural designs, and then to decorate the pipes themselves. In Italy they were frequently ornamented with scrollwork: in England they were usually gilt, a practice which dates from the earliest known English organs. The pipes of "Father Smith's" organ at Durham Cathedral, built in 1687, were richly decorated with scrollwork, cherubs, and heraldic devices. The best organ cases were designed with a view to their being in harmony, as far as possible,

with the architectural features of the church, and their ornamental work, to match the carved choir stalls. The tops of the pipes are always concealed by the woodwork of the case. Thus, when Father Smith was commissioned to build an organ for St. Paul's Cathedral, the design of the case was entrusted to Sir Christopher Wren and the carving to Grinling Gibbons. But Wren's case was found to be too low for some of Smith's pipes, which projected above it: hence the architect was obliged to make certain additions, which can still be discerned by the lighter colour of their wood. This handsome case, which formerly stood in the traditional position on the screen, is now divided, and placed on the north and south of the choir.

During the Commonwealth hundreds of fine organs were destroyed by the fanatical zeal of the Roundheads. In a very few instances the cases were allowed to remain, after what was considered the mischievous parts, namely, the pipework, had been removed. Of the few which have survived destruction to the present day, that of King's College Chapel, Cambridge, is one of the most notable. It was built by Robert Dallam, in 1606, and had, as a novelty, a "Shaking stopp," i. e., a tremulant. The choir organ was not added till after the restoration. The pipes were removed during the Commonwealth, but the case was allowed to remain. The instrument is now modernised, and has four manuals and a thirty-two feet pedal organ.

Another famous old organ case is preserved at Exeter, though this is a post-restoration example, and has therefore not seen the same vicissitudes as that at King's College. It was built in 1665 by Henry Loosemore, and still retains its original position on the screen. It is remarkable as the first organ in England to contain pipes of sixteen feet scale. In 1891 it was modernised by Willis, who placed the solo organ in a case facing the nave, and exactly corresponding to the case of the choir organ on the other side of the screen, and it is now considered to be one of the finest organs in England.



**ORGAN IN WESTMINSTER ABBEY
BY WM. HILL AND SON**



THE ORGAN IN EXETER CATHEDRAL

An organ for Gloucester Cathedral was built in 1666 by Thomas Harris the younger, and its case still stands on the screen. It is considered to be a fine specimen of seventeenth century design: the ornamentation, of heraldic shields, by a distinguished artist named Campion, is specially noteworthy, and can be seen with a magnifying glass on the choir organ, in our photograph. It was modernised in 1847 by Willis, who retained some of the valuable old Harris pipes.

Before the organ was placed on the screen, and the choir organ joined to the great, there were two, at least, and sometimes three organs, in different parts of the church. This practice, which has much to commend it, is not entirely unknown at the present day. In the chancel of Cambridge University Church, and in that of St. Luke's, Chelsea, there is a small organ, in addition to the principal instrument in the west gallery. At Chester Cathedral the modern Gray and Davison organ, being too large for the screen, is placed in the north transept, but a portion of the choir organ retains the traditional position on the screen. Thus, both modern

requirements and tradition are here combined to produce an artistic effect both to ear and eye. At Westminster Abbey, the screen being quite inadequate for the large modern organ, the "console" alone is placed there, the main structure being in the choir arches, and a "celestial organ" of seventeen stops is placed in the triforium of the south transept, two hundred feet from the console. Here, again, therefore, is another example of a return to the ancient practice of having organs in separate parts of the building.

During the eighteenth and first half of the nineteenth centuries the usual position of the organ in parish churches was in the west gallery. The music then consisted for the most part of congregational singing, and the playing of certain voluntaries, now obsolete. Like the cathedral choir screen, the west gallery in the parish church gave the instrument the best opportunity of supporting the congregation, of being heard to advantage, and of becoming a handsome piece of church furniture. If, however, there was an important west window, this position was not available, and the transept would sometimes be



**ORGAN OF ST. ANDREW'S
HOLBORN**



THE ORGAN IN GLOUCESTER CATHEDRAL

chosen. Modern mechanical improvements have, however, made many things possible that were not thought of a short time ago, and the preservation of a handsome old window in the church of St. Andrew's, Holborn, while retaining the west end position for the organ, has been accomplished with remarkable success by Messrs. Hill, in conjunction with Mr. F. G. M. Ogbourne, the present organist of the church. This instrument, of three manuals and a thirty-two feet pedal, is a fine specimen of a modern parish church organ.

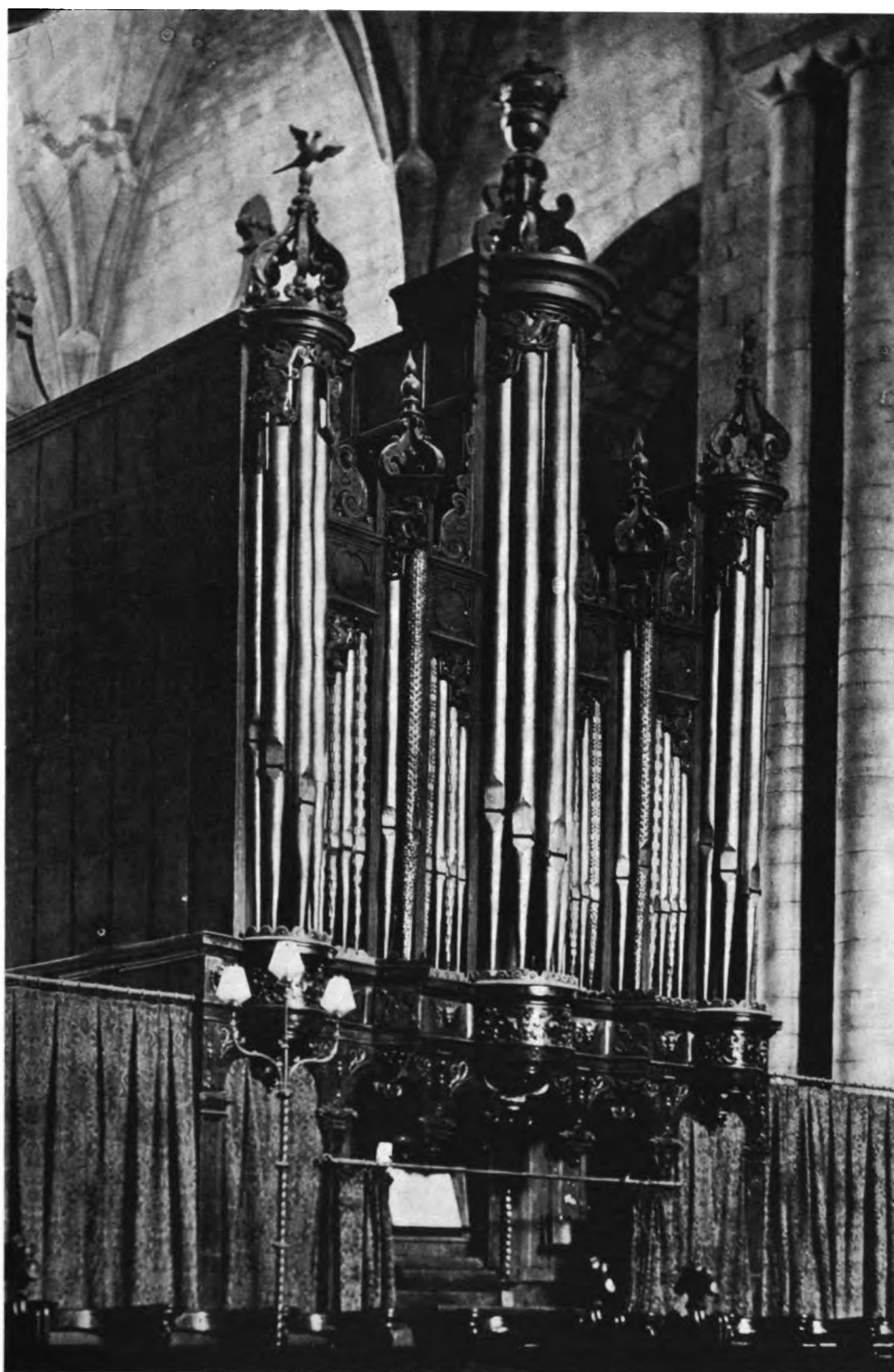
At Tewkesbury Abbey there are two organs, one in the north and the other in the south transept. Of the latter, the modern instrument, we do not propose to speak. The organ in the north transept is one which entirely escaped the general destruction under Cromwell. It was built in 1637 by Thomas Harris the elder, and its specification, which has survived, shows that it had two manuals and thirteen stops, arranged exactly like those of contemporary Italian organs, but minus their pedal. It was originally in the chapel of Magdalen College, Oxford, and was removed by Cromwell, who loved music, to

Hampton Court, where it was played on by the poet Milton, whence it is now known as the "Milton Organ." After the restoration it returned to Magdalen, and in 1737 it was moved to Tewkesbury Abbey and placed on the screen, where it remained until modernised and placed in the north transept by Willis, in 1848.

Another historical organ is that at St. Margaret's, King's Lynn. It formerly stood in the nave, not far from the pulpit. In 1752 Burney, the famous musical historian, was appointed organist of this church, and at once set about getting a new organ. The work was entrusted to Snetzler, famous for the excellence of his pipes, many of which are retained in the modern instrument, by Messrs. Wordsworth of Leeds. This organ stands, in a raised position, and with plenty of space above it, in a transept. It contains the first dulciana stop ever used in England.

It will be observed that in the King's Lynn and Milton organs, the choir department does not occupy its traditional place in front of the great.

Pedals gradually crept into England, in spite of much opposition, during the first



**MILTON ORGAN
TEWKESBURY ABBEY**

half of the nineteenth century: and at that period the ordinary three-manual instrument consisted of four departments. The great organ, in its own case, which was adorned by its chief pipes; the choir organ, occupying, as we have seen, its own case in front of the great; the swell organ, an English invention of about 1725, occupying the place of its predecessor, the echo organ, namely, enclosed in a box, behind and above the interior pipes of the great, and concealed from view. The echo and swell were designed to produce a distant and somewhat mysterious effect, hence they have always been placed out of sight. The fourth department, the pedal organ, being a new importation into England, has no traditional position as yet, and its pipes have always been disposed wherever space could be found for them. When four and five manual organs began to be built, in the latter half of the century, the pedal pipes were often a serious difficulty. At St. Paul's Cathedral they were placed behind the choir stalls, but a far larger number recently added, and including a thirty-two feet stop, have been placed in the northeast gallery of the dome. At Exeter and Salisbury the pedal pipes are in the transepts: at Ripon they are in the aisles. At Eton College Chapel, Messrs. Hill, in 1902, boldly placed the thirty-two feet pedal pipes in side "towers," producing with five other "towers" a novel and striking effect, fully justified by its success. This is the first attempt in England to place thirty-two feet pipes on the "front" of the organ.

About the middle of the nineteenth century the Church of England awoke from a long period of lethargy. Churches were restored, choirs improved, and organs began to be built which vied with those of the continent in size, while surpassing them in ingenuity of mechanism. With the revival came a phase of thought that looked upon the choir screen as an encumbrance, to be abolished or curtailed, if possible. Many screens were consequently removed or altered, and the organs placed above the choir stalls, where they were convenient for accompanying the

choir, but not always so well placed for nave services: the new reformers forgot that when there was an organ in the choir there was always at least one other in another part of the building.

In the parish churches the organ was moved from the west gallery to the chancel, to be near the choir, which now filled a more important place in the ritual than before. Here it was partially or wholly concealed from view, and could seldom be heard to the best advantage, while in many churches it was practically useless for accompanying the congregation. One of the strange features of this newly awakened zeal was that the organ, which for so many centuries had been more or less an ornament to the church, and was now, through the efforts of musicians, being brought into line with modern musical requirements, seems to have been often regarded by architects and the clergy as a necessary evil, to be banished to as secluded a position as possible: at Canterbury Cathedral, for example, they succeeded in getting it completely out of sight.

The smaller churches imitated the larger ones, and, as they had no room for the organ in their chancels, the "organ chamber" was invented, which effectively concealed the instrument and completely stifled its tone. In the chancel of a parish church there is rarely sufficient space for the sound of a large organ to develop itself: in that evil invention, the organ chamber, there never is. The want of space above and below and around the pipes ruins their tone, the cramping of the machinery soon gives rise to all manner of defects, and the builder, knowing that his instrument is going to be thus suppressed, and yet is expected to be heard in the church, is tempted to voice his pipes too harshly; and this must react on the voices of the choir, by accustoming the singers to coarse and unsympathetic tone quality.

The modern reformers, in their adulation of the "service of the altar," seem often to have forgotten all about the congregation, who are frequently anxious to profit by the privilege they obtained at the Reformation, of themselves taking part



**ORGAN OF ST. MARGARET'S
KING'S LYNN**

in some of the music: and for this the support of the organ is necessary.

In some town parishes, however, the congregation does not wish to raise its "bad lay voices," and ruin the finely sung music of a highly trained choir: in this case the organ would best stand near the choir, provided there is space around it for its tone to be sympathetic and pure.

Where both congregational and choir music are used, parish churches might, in

some cases, at least, follow, with advantage, the example of the two churches mentioned above, an example which has ancient usage in its favour, and place a large organ in their west end and a smaller one in their chancel, and both could be controlled from the same console. But this important matter can, after all, be settled only after a careful consideration of the special needs and requirements of each individual building and congregation.



STOUPS

By J. Tavernor-Perry

HOW few of the thousands who yearly visit the beautiful church of St. Ouen, Rouen, and marvel at the wonderful reflection of its airy traceries mirrored on the still surface of the holy water standing in its marble bénitier bring away with them any clear recollection of what that bénitier was like; and how few, even of those who never pass it neglectfully by, notice with any observation the stoup to be found at every church door in Catholic countries. By the mere sightseeing visitor, intent on other things, it is ignored as an uninteresting fixture; while the more devout, although they may invariably use it, do this in so mechanical a way as scarcely to notice it at all. Yet, representing as it does, one of the oldest rites in the Christian Church, as well as being itself frequently a valuable work of art, it is worthy of more attention than it usually receives.

Manual and other ablutions have been common to all forms of ceremonial worship in all ages and in all countries; and those in use in the early Christian Church were, to a great extent, to be traced to Jewish origins: but customs which in the East and perhaps during the rude period of the first centuries of Christianity were almost necessary for decent cleanliness, became in later years transformed into ritualistic symbols. The account given in Exodus xxx. of the "laver of brass" and its uses in the tabernacle, and in I Kings vii. of the brazen sea, resting on the backs of twelve oxen, which Solomon set up in the court of his temple, show the sources from which the early fathers derived their ideas for the fountains which they placed before their churches. It is to be remembered, moreover, that these fountains or basins of water were, at first, as much intended for cleanliness as for any ceremonial purpose; and

they were not confined to the atriums of basilicas. Throughout the East fountains were provided for use as well as pleasure, and will be found to this day in the courtyards of the mosques and in the mandarachs of private houses. The celebrated alabaster fountain which stands in the court of the lions in the Alhambra is but an attempted reconstruction of Solomon's brazen sea, with lions instead of oxen; and the impluvium in the atrium of a Roman or Pompeian house only represented the same feature.

The fountains first placed in the atriums of the early basilicas were in two parts; there was the large basin or reservoir which contained the water for the ablutions, and, above it an arrangement of jets or a fountain from which it was filled, since running water was necessary to keep the basins clean. The fountain of the old basilica of St. Peter in the Vatican, Rome, set up by Pope Symmachus at the end of the fifth century, was a very magnificent affair. It consisted of a square canopy arranged in the form of a ciborium, of gilded bronze ornamented with peacocks and dolphins from which the water fell into the basin below, and carried on eight ancient columns of red porphyry. This survived until the days of Pope Paul V, who destroyed it, and melted down the bronze, except two of the peacocks which still remain in the Vatican, to cast the statue of the Madonna which stands in front of St. Maria Maggiore.* Most of these reservoirs were, however, in Rome, at least, ancient vases or other receptacles, converted to Christian uses; such, for instance, is the Cantharos still standing in the atrium of St. Cecilia in Trastevere, the "Calix marmorens," a marble vase which once stood in the atrium of SS. Apostoli, and the granite bath which, with a Renais-

*Pagan and Christian Rome. A. Lanciani.

sance fountain set up in it, still occupies the centre of the atrium of St. Cosimato (Fig. II). But in the general decay of the city the aqueducts which supplied these fountains became choked up, or were destroyed in the frequent troubles and sieges which Rome experienced during the early middle ages; and as the basins became useless the practice of washing at the church doors fell, perforce, into desuetude.

But long before these great fountains had become useless the smaller churches, and gradually the larger ones, were furnished with movable vessels, generally in the form of metal pails, perhaps of no very distinctive character, which may have been used, indifferently, for various purposes, and as the art of hand-washing became more and more inconvenient or unnecessary, it gradually grew to be merely perfunctory and symbolic. At first it would seem that the water was carried about the church from place to place as required and sprinkled over the faithful; or small receptacles were temporarily placed at the church doors for the use of those who were absent from this ceremony. That vessels intended for such purposes were early in use is shown by the remains of a lead pail recently discovered on the site of Carthage, dating, perhaps, from the fourth century, which is decorated with a curious mixture of symbols stamped on the lead, such as peacocks, as a sign of the Eucharist, the Good Shepherd, the four rivers of Paradise, and Silenus, the local divinity of Carthage; and among these is a Greek inscription which contains the verse from the Psalms used in the liturgy of baptism and holy water, "Lauristis aquas in gaudio."* This fortunate and rare survival of so ancient a vessel is due to its preservation in a ruin heap; but nearly all the movable stoups made of bronze or other metals, of the earlier mediæval period, have returned to the melting-pot from which they first emerged. Some of the more precious, themselves regarded almost as sacred as relics, have, however, survived, and may be found in some

cathedral treasuries; and there is one at Aix-la-Chapelle of gold and ivory, which appears to belong to the ninth century, and which is said to have been presented to the basilica by Charlemagne. Although stone stoups, forming parts of the construction of the churches came into use and, from the twelfth century, became common in the countries north of the Alps, the metal stoups never ceased to be employed, and at the time of the Reformation in England are mentioned in church inventories; thus, in a list made in 1500 of church goods at St. Dunstan's, Canterbury, occurs "a stope of lede for the holy wat^t atte the church dore."† These portable stoups, being fitted with a handle, no doubt served a double purpose, and were either placed at the church door when it was open, or provided with a sprinkler used for the aspersions; and such is the late seventeenth century stoup of pewter from Toulouse, the property of Lieut. Col. J. B. Croft Lyons, which we illustrate (Fig. I). To receive these movable stoups some sort of a stand had to be provided, and Viollet-le-Duc suggests that the little stone tables, at one time assumed to be

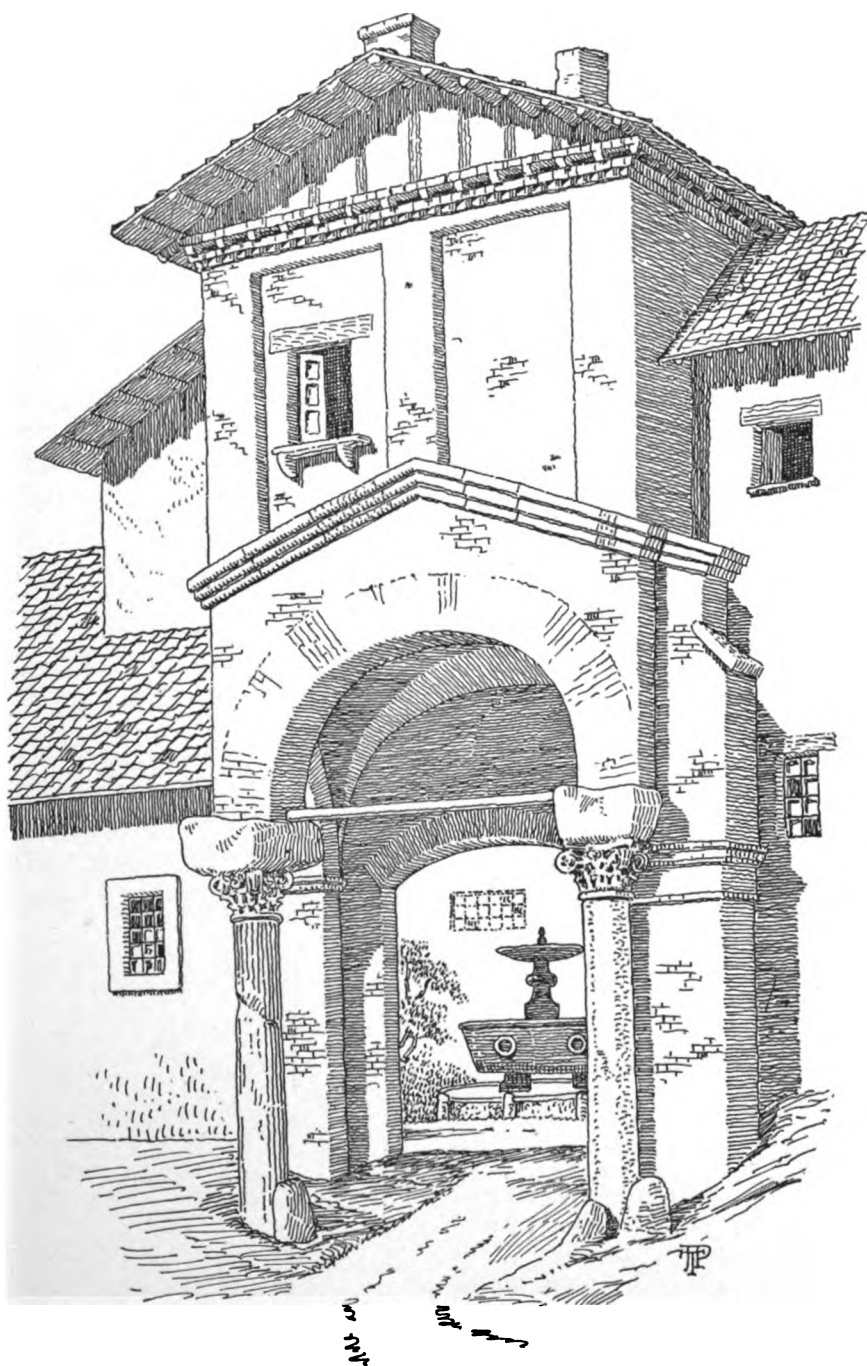
†Sacred Archæology. M. Walcot.

‡Gothic Ecclesiastical Architecture. M. H. Moxam.

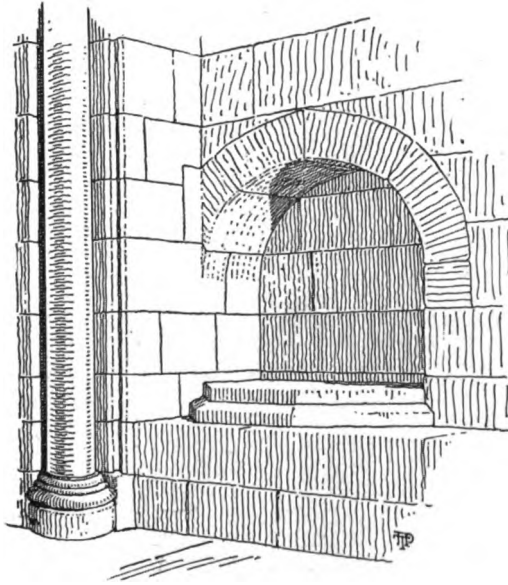


I. TOULOUSE, FRANCE

*Dict. d'archéologie. F. Cabrol. Art. Afrique.



11. ST. COSIMATO, ROME

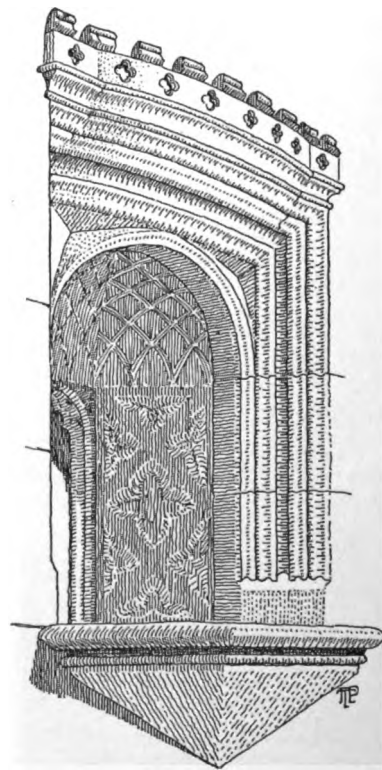


III. AUKLAND, DURHAM

altars, placed in the porches of early Cluniac churches were for this purpose.* A good example of this provision occurs in the great south porch of St. Andrew, Auckland, County Durham, erected about the year 1300, where, in an angle of the east wall nearest the door is a recess with a slab resting on the porch seat, which could have been intended for no other purpose (Fig. III). In the same way the much later and richly ornamented niche within the church of St. Margaret, Barking, Essex, must have been intended to receive a movable stoup, since there is no basin formed in the stone to hold the holy water (Fig. IV).

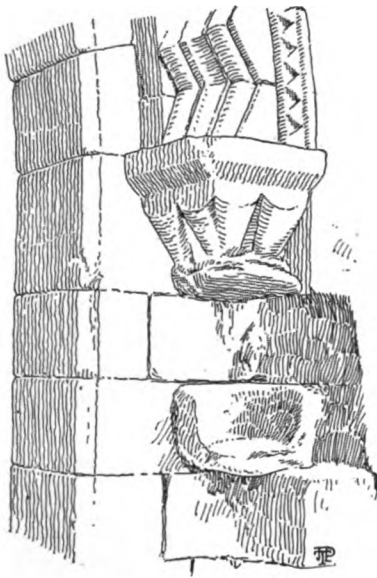
With the beginning of the twelfth century the construction of permanent stoups commenced, partly, perhaps, because a stone bowl was less costly and less liable to be lost or stolen, and partly because the architects of the period saw in it a detail capable of decorative treatment worthy to be made an important feature in the new style of architecture which was growing up. In its design they were bound by no precedent, and the result is a remarkable diversity in form. Roughly, however, these stone basins may be divided into two classes; the one, which only is properly denominated stoup, takes the form of a bowl, sometimes placed in a

niche, and sometimes projecting from the face of a wall or a pier, shaped as a bracket; and the second, which is known as a holy-water stock, has the bowl hollowed out on the top of a pier or pillar, not necessarily fixed to the fabric, more or less in the shape of a font, for which it is sometimes mistaken. Of these the niche or bracket form appears to have been the earlier and was generally of simple, but sometimes of a rude or even makeshift character. This was often the case where they were connected with a doorway of an earlier date, as is shown by the little stoup at the side of the rich Norman north door of St. Margaret-at-Cliffe, Kent, and at Pirford church, Surrey, where the pillar of the Norman door jamb has been cut away to make room for it, and itself, apparently, formed out of the old shaft (Fig. V). Sometimes the brackets are only shaped and moulded, as at Holy Trinity, Cuckfield, Sussex (Fig. VI), or where combined with a niche, as at Heston church, Middlesex, treated in a more architectural manner (Fig. VII). These examples are all placed



IV. BARKING, ESSEX

*Dict. de l'Arch. Viollet-le-Duc.



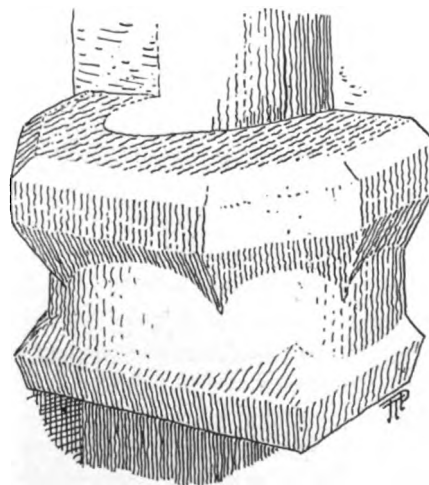
V. PIRFORD, SURREY

in the porches and outside the church doors; but where there was no porch the stoup was formed inside the church, when it generally approximated in design to a piscina, as at St. Mary, Hartfield, Sussex (Fig. VIII), where it is the exact replica of a piscina in the south aisle of the same church. It should be mentioned here that all these fixed stoups are to be found, as a rule, to the right-hand side of the doorway when they are outside the church, but when the doorway is in the north or south wall of the church, then, if inside, to the east of it.

Although throughout the mediæval period stoups were usually placed within the churches, the necessary protection of a porch not being always obtainable, they but rarely remain in England; and this is due mainly to the fact that they were more or less of a movable character and were taken out of the churches at the time of the Reformation. But occasionally a holy-water stock may be found which has been left, overlooked, or perhaps mistakenly regarded as a font, as in the case of St. Giles, Horspath, Oxfordshire, where there is an octagonal stoup of simple form raised on a moulded pedestal, all of a thirteenth century character.* The account given in the "Rites of Durham" as quoted by Canon Greenwell† of the stoups of that

cathedral gives, not only a good idea of their use and service, but of the manner in which they finally disappeared. There were two of these stoups, one fixed to each of the great pillars opposite the north and south doors, the latter being the door into the cloisters, both of "fine marble very artificially made and graven, and bost with hollow bosses on the outer side of the stones, very finely and curiously wrought. The fairest of them stood within the north church door, having a very fine screen of wainscot overhead finely painted with blue and little gilted stars, being kept very clean, and always fresh water was provided against every Sunday morning by two of the bell-ringers or servitors of the church, wherein one of the monks did hallow the said water before divine service. The one of them at the south door serving the Prior and all the convent with the whole house, and the other at the north door serving all those that came that way to hear divine service." It is sad that the writer has to conclude his description with recording the fact that they were taken down by Dean Whittingham between 1563 and 1579, "and carried into his kitchen and put to profane uses, such as steeping beef and salt-fish."

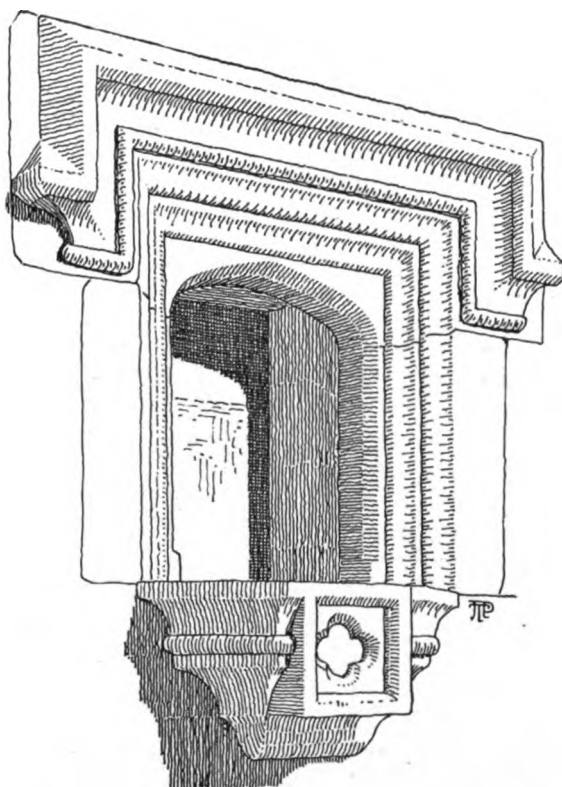
Although the French churches did not suffer from the loss of their movable fittings to the same extent as did the English, which were systematically purged



VI. CUCKFIELD, SUSSEX

*Arch. Antiq. Oxfordshire.

†Durham Cathedral. W Greenwell.



VII. HESTON, MIDDLESEX

of them by command, yet a vast number of things, and among them the stoups, were destroyed during the religious troubles with the Huguenots and, later, at the time of the Revolution; nevertheless a great many both of interest and beauty still survive. Perhaps the greatest number remain in granite-producing countries owing to the indestructible character of the material of which they are formed.* As an example of these we give a somewhat rudely executed one, of which there are two, now standing in the church of St. Remy, Dieppe, which doubtless belonged to an earlier building than the present one (Fig. IX). The somewhat cabalistic signs inserted between the mitre-shaped ornaments on the bowl have not been explained, and the canopy which, judging from the mortice holes in the rim, once surmounted it, much in the manner of the Durham stoups, has been lost. A much more pleasing specimen is the later example we give from St. Croix, Provins, ornamented round the rim with symbolic carvings which

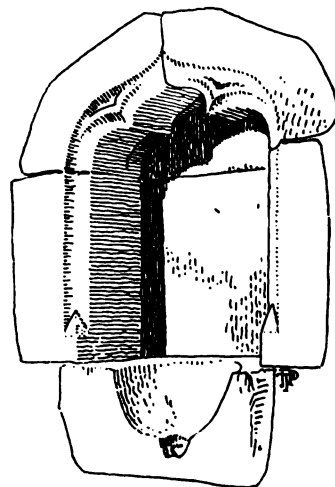
* *Abécédaire d'Archéologie*. De Caumont.

include a pilgrim's bottle and a dolphin, and decorated with graceful spirals (Fig. X).

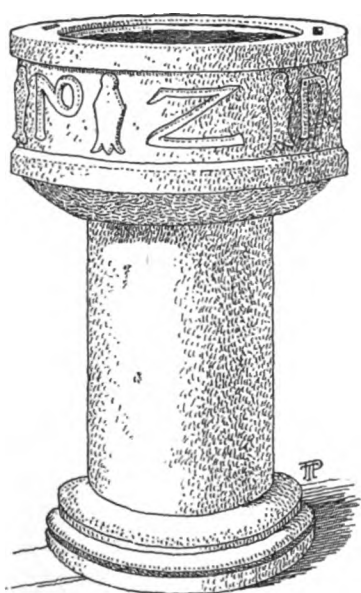
Throughout Germany, but particularly in the south, there are a great number of stoups remaining, generally very richly carved and decorated, and sometimes presenting interesting peculiarities. Thus in the minster of Ulm, close to a door at the east end of the southernmost aisle, is a large one covered with late interpenetrating mouldings, and surrounding a circular pier as a ring.† A still more interesting one is the example we give from the cathedral of Ratisbon (Fig. XI). This is one of a pair standing by the door of the south transept, which form part of a singular architectural composition, consisting of a beautiful canopy over a well, some sixty feet deep, from which the water for the uses of the church is drawn.

In Italy, the land of churches, the stoups are not only most numerous and most varied in design, but, in spite of centuries of devastating wars, the most ancient. Although, doubtless, the larger and wealthier churches were provided with movable stoups, sometimes of the richest character, as those in the treasuries of Milan and Venice testify, the abundance of suitable material remaining among the ruins of ancient buildings provided vessels of a much more lasting character. Thus in the abbey church of St. Maria Pomposa,

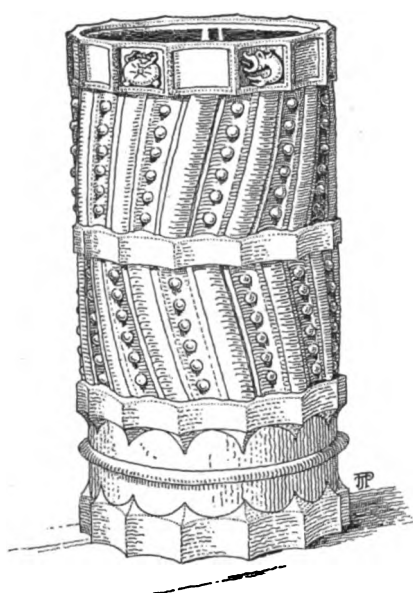
† *Continental Ecclesiology*. B. Webb.



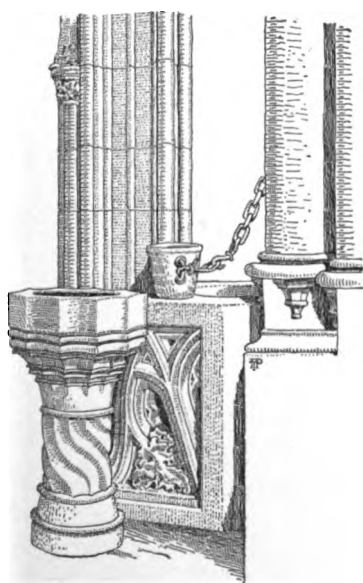
VIII. HARTFIELD, SUSSEX



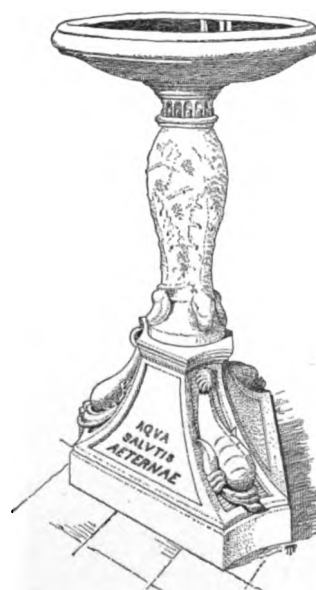
IX. DIEPPE, FRANCE



X. PROVINS, FRANCE



XI. RATISBON, GERMANY



XII. VICTORIA AND ALBERT MUSEUM, LONDON

near Comacchio, there are two stoups inside the door, the one formed out of a debased Roman or an early Byzantine capital, while the other is a rudely carved bowl of, perhaps, the eleventh century, elevated on the inverted frustum of an ancient column.* Bracket stoups constructed as parts of the building are comparatively rare, but in the Cathedral of Como, within the great west door, so curiously adorned with the portrait statues of the two Plinys, are two carried on grotesques.

The sculptors of the Renaissance produced many beautiful stoups in Italy for which they found suggestions in the classic models by which they were surrounded. Nothing could be more simple in its arrangement or more graceful in its treatment than the example we give of a marble tazza of the sixteenth century now in the Victoria and Albert Museum, London (Fig. XII).

The two great stoups at the commence-

ment of the nave of St. Peter's, Rome, are as remarkable for their enormous proportions as is the church in which they stand. The stoups themselves are executed in yellow marble and the rest of the sculpture in white. The cupids, or armorini, would, if set on their legs, stand nearly seven feet high; and the whole composition belongs to the decadent school of Bernini. They were the work of the two sculptors, Lironi and Liberati, perhaps principally of the former, who worked during the seventeenth century in Rome, and died in 1692.†

In modern architecture the stoup does not receive much attention, and has returned very much to its earlier form of a mere water basin; but those who have seen Thorvaldsen's stoup, a kneeling angel holding a shell, which now does duty as a font in the Fruekirke at Copenhagen, will grant that our own times have produced something which is comparable to the finest work of the middle ages or the Renaissance.

* Shores of the Adriatic. F. H. Jackson.

† Künstler-Lexicon. Dr. J. K. Nagler.



XIII. ST. PETER'S, ROME

SAINTS AND THEIR SYMBOLS

INCONOGRAPHY FOR OCTOBER

By The Rev. P. H. Ditchfield, M.A., F.S.A.

October 1st. "St. Remigius," Bishop and Confessor. (E. & R. K.) A.D. 545. He was Bishop of Rheims, and on Christmas Day, A.D. 496, baptised the chief of the Franks, Clovis, and three thousand of his warriors. He reclaimed the people from paganism, sending out earnest missionaries into the provinces of France, where he is now known as St. Rémi. In art he is sometimes represented with a dove bringing to him the holy chrism, Clovis kneeling before him, in allusion to the popular legend that the saint, having no holy oil for the confirmation of the king, received it in a vial from a dove sent from heaven. Like St. Francis, he loved God's creatures, and birds had no fear of him. Gueffier painted him with birds feeding from his hand. Burgmaier shows him in the act of contemplating the veil of St. Veronica, and he is also represented casting out devils from one possessed.

October 3d. "St. Thomas of Hereford," Bishop and Confessor. (R. K.) A.D. 1282. He came of the noble Norman family of Cantelupe, who came to England with William the Conqueror and were related to the Strongbows, the Earls Marshal of Pembroke and the Fitz-Walters, Earls of Hereford. His father was William, Lord Cantelupe, who crushed the power of the barons and fixed the crown on the head of Henry III. The saint was educated by William Cantelupe, Bishop of Hereford, and by Robert Kilwarly, a learned Dominican, and progressed so well in his studies that he became lord chancellor of the king. In 1275 he was raised to the see of Hereford. He was very charitable to the poor, and stern and inflexible in the defence of the rights of the Church. He excommunicated an earl for capturing his game, and made another lord walk barefoot to the altar of the cathedral, after chastising him for interfering with his tenants. On his death in Italy his flesh was buried at Florence, his heart at Ashridge, Bucks, and his bones at Hereford. His shrine of Purbeck marble remains in his cathedral, and to it there was once much resort by pilgrims. The lower part has fifteen figures of Knights Templar, of which the bishop was Provincial Grand Master.

October 4th. "St. Francis of Assisi," Confessor. R. K. A.D. 1226. The holy founder

of the Franciscan Order needs no biography. His life is known and read of all men. Artists have lavished their highest skill on representations of him. Giotto's painting in the Louvre of the sermon to the birds represents the saint's love for animals. Birds suffered him to touch them, and without leave would not depart from him. When he preached swallows ceased their twittering, and at his word were still. Two years before his death, when he was fasting at Laverna, an angel bearing the image of the Crucified appeared to him, and impressed the marks of the nails and spear on his hands and feet and side. This act of receiving the sacred stigmas is chronicled in many works of art. He is often depicted wearing the crown of thorns and carrying a cross. A lily is sometimes his emblem, and also a lamb, as in Giotto's painting. Scenes from his life are depicted in the church at Assisi. Ghirlandajo painted roses springing from his



SAINT FRANCIS RECEIVING THE STIGMATA
BY ANNIBALD CARRACCI

blood, and another picture shows him ascending to heaven in a fiery chariot.

October 5th. "St. Placidus," Abbot, and his companions, Martyrs. (R. K.) A.D. 546. This saint, a pupil of St. Benedict, was a holy youth who followed his preceptor's admonitions in the monastic school, and rose to be abbot of a monastery in Sicily, where with his fellow-monks he was martyred by Moorish pirates. Callot represents him hung by the heels over smoke. Bernardino Luini's fresco at a church in Milan shows him with St. Benedict and St. John Baptist.

October 6th. "St. Bruno," Confessor (R. K.) A.D. 1101. The founder of the Carthusian Order, was born at Cologne, and was regarded as the light of the churches, the doctor of doctors, the glory of Germany and France, the ornament of the age, the model of good men, and the mirror of the world. Rheims was the scene of his earlier labours. In 1084 he went with six companions to Grenoble, and soon established his monastery at Chartreuse, a dismal solitude beset with high rocks, covered with snow and fogs. The rule was very strict. After some years he was called to Rome by Urban II, in order to advise the pope on weighty matters. A court and palace pleased him not, and after some time he was permitted to retire to Calabria, where he founded a second monastery, that of De la Torre. He wrote many works; his commentaries on the Psalms and epistles of St. Paul show him to have been one of the most learned men of his age. A crucifix is his usual emblem, which sometimes has leaves and flowers at the ends or it rests on a palm branch. A star on his breast and a globe beneath his feet are other symbols of the holy St. Bruno.

"St. Faith," Virgin and Martyr. (E. K.) fourth century. This holy woman was very beautiful and was martyred under Dacian, the prefect of Gaul. She was questioned by the prefect, who sought to turn her from her faith, and was condemned, like St. Lawrence, to suffer on a brazen gridiron, and then to be beheaded. A sword and gridiron are her emblems, as on a brass at Newton, Northamptonshire. A window at Winchester cathedral shows her resting one hand on an iron bed. At St. Lawrence's Church, Norwich, she appears seated and crowned, with her iron bed and a book, and sometimes she has a bundle of rods in her hand.

October 7th. "St. Mark," Pope, Confessor. (R. K.) A.D. 336. The successor of St. Sylvester, St. Mark conducted the affairs of the Church during the trying times of persecution, but ruled as pope only three months. He built two churches at Rome and was buried in the

cemetery of Balbina, a holy martyr. A church at Rome bore his name in the fifth century.

October 8th. "St. Bridget," Widow. (R. K.) A.D. 1373. This lady belonged to the royal family of Sweden. At an early age she saw in a vision Christ crucified, and the remembrance of this always caused her to weep. She married, and after her husband's death went on a pilgrimage to Compostella. She lived a very severe and ascetic life. Every Friday she would drop burning wax on her naked arm, as depicted by Callot. She entered a nunnery and then visited Rome and Jerusalem, dying at the former city in 1373. A pilgrim's tokens are her usual emblems, staff, wallet, and bottle. On an English roodscreen she is represented crowned, with a crosier, book, and chain in her hand. Sometimes she holds a heart marked with a cross and the Saviour appears to her bearing the instruments of His Passion. You may see her kneeling before a crucifix, or, holding it in her hand, driving away Satan.

October 9th. "St. Denys," Bishop and Martyr. (E. & R. K.) A.D. 272. St. Dionysius or Denys, the patron saint of France, was sent on a mission to Gaul, by Pope Clement, and founded the sees of Paris, Chartres, and others. His companions were SS. Eleutherius and Rusticus. Such progress did they make in converting the people of Gaul that the anger of the Roman emperor was aroused. A Roman consul was sent to Paris and the three saints were ordered to be beheaded. Our Saviour appeared to St. Denys on the eve of his martyrdom and gave to him the Holy Eucharist. His martyrdom is the subject of most of the representations of the saint, and he is usually depicted carrying his head in his hands. In the Church of St. Denis at Paris there is a representation of the saint wearing a mitre and bound to a cruciform tree, two mallets lying on the ground. He is believed to have carried his head to Montmartre, where a church was erected. In the seventh century his relics were conveyed to the abbey, where now stands the beautiful church of St. Denis, the burial place of the kings of France. Throughout France there are very numerous representations of the saint with his usual emblem, a sword or an axe.

October 10th. "St. Paulinus," Bishop and Confessor. (R. K.) A.D. 644. England owes much to the holy Paulinus, Bishop of York and afterwards of Rochester. He converted Northumbria and baptised King Edwin on Easter Day, A. D. 627, in a little wooden church which stood on the site of York minster.

October 11th. "St. Francis Borgia," Confessor. (R. K.) A.D. 1572. He was Duke of



**SAINT FRANCIS IN GLORY WITH
STIGMATA, BY FILIPPO LIPPI.**



SAINT BRIDGET, BY FRA BARTOLOMMEO

Gandia, a grandee of Spain and the third general of the Jesuits. He rose to high dignity at court, married Eleanor de Castro, was learned, loved, and a model of virtue. Francis became acquainted with the order of the Jesuits through the preaching of Anthony Aroz, and after the death of his wife resolved to consecrate himself to God and found a college of the order at Gandia. He retired to a hermitage, and showed much humility, devotion, and charity. In the Vienna gallery there is a painting of him kneeling before the Blessed Sacrament.

October 12th. "St. Wilfrid," Bishop and Confessor. (R. K.) A.D. 709. This English saint was born in Northumbria, in 634, and was educated at the monastic school of Lindisfarne. He journeyed to France and Italy and spent much time at Rome. Recalled to his country he founded a monastery at Ripon, and took part in the famous Council of Whitby, upon which so much of the subsequent history of the English Church depended. It would take too long to record all the details of his adventurous life. He established the use of plainsong, which St. Gregory instituted in church music. Many monasteries and churches were founded by him. He introduced masons and artificers from abroad and decorated his stonework with painted figures. The English Church owes much to the saint. He is represented in art baptising pagans.

October 13th. "St. Edward," King and Confessor. (E. & R. K.) A.D. 1066. English history tells of the saintly Edward the Confessor, the last of our Saxon kings, the founder of Westminster Abbey, whose genuine virtue, piety, and simplicity endeared him to the hearts of all his subjects. He was a great and good legis-

lator, and left behind him an imperishable name. Several English roodscreens show him with a sceptre in his right hand and holding up a ring in his left. Sometimes a purse hangs from his right arm. The symbols, the sceptre and ring, are occasionally shown separately.

October 14th. "St. Callistus," Pope and Martyr. (R. K.) A.D. 222. St. Callistus or Calixtus, was murdered by order of the Emperor Heliogabalus, being thrown out of a window, and then cast into a well with a stone tied to his neck. The catacombs at Rome that bear his name are well known, and became the tombs of the martyrs and the refuge of the persecuted Church. A millstone or other large stone tied to his neck is his usual emblem, and Callot represents him thrown into a well. Sometimes he has springs of water near him.

October 15th. "St. Teresa," Virgin. (R. K.) A.D. 1582. The holy Teresa, virgin and abbess, was born at Avila, in Spain. Her life was one of extreme spirituality and communion with God. She joined the Carmelite nunnery at her native place and there she saw heavenly visions, the Saviour often appearing to her. She restored the severity of the rule of her order. A pen and a book are her usual symbols; in addition to these an angel stands by her with an arrow and a heart, alluding to the legend of an angel appearing to her and piercing her heart with a fiery dart, as is depicted in a painting in the Louvre. A dove is sometimes seen flying to her, or hovering over her. Rubens painted her pleading for the souls in Purgatory, and in the Louvre there is a picture of her crowned with thorns and having near the instruments of the Passion. A flame-crowned heart impressed with the sacred monogram, a crucifix with a lily are other emblems.

October 17th. "St. Hedwiges," Widow. (R. K.) A.D. 1243. She is the Patroness of Poland, the daughter of Count Berchthold of the Tyrol, and the aunt of St. Elizabeth of Hungary. After the death of her husband she entered the Cistercian nunnery at Trebniez, which she had founded. She practised most severe discipline and was very devout. She used to wash and kiss the feet of lepers, and never wearied in her devotions. Her charity and self-denial have inspired several artists. She is shown washing the feet of the poor, walking barefoot, her shoes in her hand, and carrying the image of the Virgin and infant Saviour. In the *Die Attribute* she is shown having laid aside the crown and mantle of a princess and attired in a nun's robe.

"St. Etheldreda," Virgin, Abbess of Ely. (E. K.) A.D. 679. The daughter of the king of the East Angles. Etheldreda married an



SS. PLACIDUS, BENEDICT, AND JOHN
THE BAPTIST, BY BERNARDINO LUINI
FROM A FRESCO (MILAN).



SAINT URSULA

Earldorman of the South Girvii or Fermen, and received the Isle of Ely as her dowry. She married her second husband, Egfrid, afterwards king of Northumbria, and feeling the call to religious life she left her court and retired to the lonely isle, and then founded a monastery of which she was abbess. St. Wilfrid aided her in her plans. The saintly queen died in 679. Some years later her body, placed in a marble sarcophagus, was translated to the Saxon Church. Part of her shrine remains in the beautiful cathedral. She appears in one of the bosses of the roof of the choir. She is usually represented crowned, carrying a crosier and a book, and frequently appears with these emblems on several English roodscreens. A crosier with a crown of flowers or a budded staff are also her symbols. She is represented at Ely asleep with a tree blossoming over her, and in the Benedictional of St. Ethelwold she has a book in her right hand and a lily in her left.

October 18th. "St. Luke," the Evangelist. (E. & R. K.) Genius has offered an unfading garland at the feet of the Evangelist, the faithful companion of St. Paul, "the beloved physician" and skilful artist, the patron saint of artists and doctors. Some used to tell how the saint received the gospel from the Virgin, whose portrait

he painted. Several works attributed to him are in existence. Many have represented him painting the portrait of the Virgin. This portrait and the ox are his chief emblems, in addition to painting materials, a book, and a pen. Molanus shows him as "the beloved physician." Tradition states that he was one of the two disciples who met our Lord on the way to Emmaus, and Titian, Rembrandt, and other masters have painted him meeting our Lord or recognising the Saviour at supper.

October 19th. "St. Peter of Alcantara," Confessor. (R. K.) A.D. 1562. He was the director and confessor of St. Teresa. He became a Franciscan at Manjarez, high amongst the mountains between Castile and Portugal. He practised great austerity, and wrote a treatise on mental prayer, which was esteemed a masterpiece, and another book on the "Peace of the Soul." He is represented in art as a Franciscan friar with a cross on his arm or before him. The cross is sometimes made of boughs. Murillo painted him kneeling, with a dove over his head. This symbol of the Holy Spirit appears in other figures of the saint. In token of his self-discipline he is shown with a scourge and the instruments of penance. In a picture in the Munich gallery, by C. Coello, he is depicted walking on the water with a lay brother, a star appearing over his head.

October 21st. "St. Ursula" and her companions, Virgins and Martyrs. (R. K.) Fifth century. This British maiden with her companions have been honoured for many ages with extraordinary devotion. She and her company left Britain when the pagan Saxons came, intending to settle in Brittany. Driven by storms across the northern sea, their vessel was sailing up the Rhine, when it was attacked by the Huns, and all were slain. The number of virgins was stated to be eleven thousand; but this is doubtless an error for XI, MV. (eleven, Martyrs and Virgins). The martyrdom of St. Ursula has been a favourite subject for artists. On some English roodscreens she appears with an arrow or arrows in her hand, and her attendant virgins beneath her mantle. A choir window at Winchester cathedral has a similar representation. An arrow is her usual emblem. A white banner with a red cross also sometimes appears. On the seal of the Drapers' Company, London, she appears with a triple crown, sceptre, and palm, her mantle protecting her companions. The vessel on which she embarked is also sometimes shown, and in *Das Passionale* she appears in a ship with a pope, bishop, and other ecclesiastics, and is shot at by an archer from the shore. Carpaccio's great series of pictures in Venice is

one of the noblest products of Italian religious art.

October 22d. "St. John Cantius," Confessor. (R. K.) A.D. 1456. Born at Capistran this saint often bears the cognomen of that place, which is near Aquila. He became a Franciscan and practised severe austerity, and by his vigorous preaching caused in many places a bonfire of vanities that would have pleased Savonarola. Very widely did he extend his mission: Italy, Austria, Bohemia, Poland, knew him, and he aided King Ladislas V. to defeat the Turks, encouraging the soldiers to conquer or to die. "Victory, Jesus, victory," was his battle-cry. He is represented in art pointing to the crucifix, with a banner in his hand and a red cross upon his breast.

October 25th. "St. John of Beverly." (R. K.) A.D. 721. He was Archbishop of York and the founder of the first monastery at Beverly, where stands one of the most beautiful churches in England. He is represented in the *Arbor Pastoralis* with his shrine at his side. This shrine once stood in the retro-choir of the minster, and was watched by a monk stationed in the watching chamber over the altar-screen, and to it many pilgrims flocked. He had a great reputation for saintliness and Henry V attributed his victory at Agincourt, which was fought on St. John of Beverly's day, to the intercession of the saint.

"St. Crispin," Martyr. (A. K.) A.D. 287. This saint and his brother Crispianus were the companions of St. Denis. They pretended to be shoemakers, and secretly made converts. They were martyred at Soissons, tied to a tree and flayed alive with their own tools. We see them in many windows in France and Belgium. Their usual emblems are shoemaker's tools, or strips cut from a hide. Gueffier represents them instructing shoemakers in a shop. They are the patron saints of this trade.

October 26th. "St. Evaristus," Pope and Martyr. (R. K.) A.D. 112.

October 28th. "SS. Simon and Jude," Apostles. (R. & E. K.) These apostles after the dispersion are said to have worked together in Palestine and afterwards at Babylon, where they were martyred. St. Simon was sawn in



SAINT SIMON, APOSTLE, BY ANTON VAN DYCK

two and St. Jude crucified. St. Simon's emblems are a saw, a fuller's bat, a fish in his hand or on the leaves of a book, two fishes, or an oar. St. Jude has for his symbols a boat, a child with a boat, a boat-hook, a carpenter's square, a fuller's bat, a ship with sails, a club halbert, an inverted cross. In the Fairford windows he is shown carrying loaves and a fish.

October 29th. "Venerable Bede," Confessor, Doctor. (R. K.) A.D. 735. The most learned of our early English chroniclers, the devout translator of and commentator on the Scriptures, Bede may well rank among the saints. The monastery at Wearmouth was the scene of his labours. His shrine at Durham was destroyed at the Reformation, and many will have read the line graven on a plain marble slab:

Hæc sunt in fossa Bada Venerabilis ossa.

He is usually represented in art holding a pitcher, with light from heaven shining upon him.

EDITORIAL

ONE of the most vivid and significant manifestations of the new spirit which, revealing itself in the nineteenth century, though nebulously, gives evidence of a destiny that will imprint its stamp of indelibility on the present era, is the return of that communal impulse which shows itself in the restoration in the Anglican Church of the monastic idea. Individualism, engendered of that strange movement which began with the Renaissance and, through the Reformation, found its fruition in the eighteenth century Revolution, has in its turn brought into being the inevitable reaction and corrective in the shape of the communal idea which, whether it shows itself in the vague violence of a crude and ill-considered socialism or in the deep sincerity and the grouping reactions of the monastic revival, is yet the same in essence and in impulse.

The good of the Renaissance and Reformation and Revolution is not to be denied, but it was spiritual or psychological; it inheres in the racial mind, it forms a part of the birthright of new generations: the material results as they are seen in the civil and religious organisms as they have been modified and recast since the close of mediævalism, are only too often unsound and even vicious, as must always be the case when the power that destroys takes to itself that function of re-creation for which it is temperamentally incompetent. The impulse of each of the three revolutions named above was just and excellent, and had the organisation of victory been in other hands the results might have been beneficent and permanent where now they are blighting and evanescent. A victorious army is the last power on earth to become the lawgiver of a purged and enfranchised community.

Such, however, seems the inevitable course of history, and work so done is always to be done again. By some strange destiny the blunders of the three great cataclysms that together form the basis of mod-

ernism and are so closely allied in their violent diversity as to become but the three acts in a great world drama, offer themselves for correction at one and the same time, and big before the twentieth century looms the Heraklean labour.

So wholly are we the children of four closely welded centuries, and so jealous are we of the fame of our progenitors, it is hard for us to draw the line between psychological benefits won hardly from established error, and the materialisation thereof which, in its malignant falsity, belies the beneficence that, with the best of motives, brought it into being. Convinced of certain underlying and precious truths in modernism, we shut our eyes to the curious farrago of theories, conditions, and institutions with which they are superficially allied, and we uphold, for example, the follies of contemporary civil and political organisations that so we may not be deemed traitors to certain principles, of the truth of which we are assured.

And as the chief and dominant error of the last four centuries has been an exaggerated individualism, with all that means of ignorant assurance, ingrowing selfishness, and necrosis of the moral fibre, so must the reaction come through that gathering together, that surrender of individual initiative, that acceptance of a directing and dominating authority, with perfect subservience thereto, which made the labours of St. Benedict, St. Bernard, St. Dominic, St. Francis, St. Ignatius Loyola, efficient and compelling. Socialism and communism and their ilk all realise the need, but they fail, and will forever fail, through their blind refusal to surrender something of their aggressive individualism, the evils of which they see only in industry and politics. The work to be done will be done by armies and not by mobs. Here lies the secret of success in the Salvation Army and the promise of success in the English monastic revival. The man who

stands alone in the solitude of his own soul may achieve spiritual enlightenment, but he cannot rebuild the walls of Jerusalem.

The restoration of Christian art is an essential part of the new revolution which is to correct and supersede the blunders of the old revolutions. In the half thought out panaceas of the Socialist, in the sounder methods of the monks and nuns of the Anglican restoration, is a lesson that may be taken to heart. The artist and the craftsman have tried, and with small success, to live and labour in the wilderness of social and political and industrial error that forms the only working environment that is offered by the modern world. Assailed at every point and through every sense by the dull ugliness of modern society, breathing the miasma of contemporary politics, infected by the multitudinous germs that emanate from existing methods in industry and finance; incapable of escaping from the incessant assaults of what passes for journalism, or from the garish horrors of commercial advertising, their wits dulled and their brains battered by "scientific" transportation, assailed at every point by the blinding vulgarity of "industrial civilization," the man who loves art and knows its power and significance is indeed a voice crying in the wilderness, and only too often a dance of Salome before the king of this world brings him to his martyrdom.

Grant that the artist is in his highest estate a mouthpiece rather than a prophet, for this is true, but only when just conditions exist and, by their driving of society to its highest possibilities, make him so. When such conditions do not exist then *ipso facto* he becomes a prophet, and such he must be to-day. Therefore, that he may exercise this noble function is it not necessary that, allying himself with those of his own sympathy and conviction, he should withdraw into that spiritual and physical environment which may be the forcing house of his genius, precisely as the men and women who would serve God through the manifestation of the Catholic faith, seek in the solitudes where "the world's rough hand" may not touch them, that perfect environment and companion-

ship and discipline that bring the fruition of their power?

It is not a novel idea; with varying degrees of wisdom or folly it has been tried both in England and in America, Chipping Campden, in Gloucestershire, being perhaps the most sane and successful of contemporary efforts, worthy successor of the splendid vision of William Morris, who all his life taught and lived the very doctrine we have tried to outline above. In England there is no difficulty as to environment, for in every county are one or more exquisite little villages, miraculously preserved from gentler times, each one of which is an inspiration in itself, needing only the human element to give it new life and over which it may exert its poignant influence for inspiration and regeneration. As the abbeys and convents and priories of a revived Catholicism may arise here and there in the lovely English country, so in the no less lovely villages, far from the "tripper" and the bank holiday excursionist, may grow communities of artists and craftsmen, drawn together by a common impulse, bound by a solidarity of interest that will guarantee their permanence as well as the vitality of their products.

With us here in America physical conditions are different. The opportunities we offer are greater, the demand for results more widespread and insistent, the list of possible producers more numerous than England can afford. Our natural environment is no less beautiful, but we have no town or village that possesses any element of civic beauty or inspiration, and here we must start afresh, but this condition imposes no daunting obstacle. Our pecuniary wealth is vast, and fortunately in many instances this wealth is in the hands of men who love art and know that it is something besides a luxurious amenity of existence. Is it dealing with "the baseless fabric of a vision" to hope that some day a man of wealth will come forward to build, perhaps in that most beautiful concentration of natural beauties, the Highlands of the Hudson, an ideal town of exquisite architecture, walled from the "yellow journal," the "grafter," the walking dele-

gate, and the automobile, and made a sanctuary for those who desire to use the powers of art that God has given them, to the full and to their perfect achievement. Not an almshouse for disappointed amateurs, but a self-supporting and self-respecting community, organized on sound business lines, practically and with common sense; not a club of artists, but a "free city," open to all that desire to live simply and beautifully in the midst of beauty and simplicity. A Christian commonwealth, not a pagan aggregation of egotistical units, knotted and writhing in a Laocoön struggle for life.

Here under its own self-protecting laws would gather painter and poet and musician, architect, sculptor, and writer, the craftsman in stained glass, wood carving, printing, bookbinding, needlework, the goldsmith and the silversmith and the workers in bronze and brass and iron. And with them would come those that, still holding to their faith in Christianity, and hating the life they are forced to live in an environment not of their making, desire with Socrates to "stand aside under the wall while the storm of dust and leaves goes by." Not

that they might so withdraw from the contest that is the lot and the duty of man, but that by subjection to conditions that are stimulating and creative they might the better strengthen themselves for their labours in the coming restoration of better things.

The part that Christian art will play in this imminent restoration is not lightly to be measured. We know now that in spite of national import duties on works of art, and the varied follies of misguided and mis-educated men, the arts are not luxuries and accessories, but vital necessities, and that their power as agencies of civilisation is almost unlimited; we do not build collieries in Maine nor flour mills in Nevada nor cotton gins in Minnesota. Let us realise that it would be just as mad to expect a painter to do his greatest work in Pittsburgh, a sculptor to find the revelation of his own genius in Chicago, or a craftsman to achieve the glories of mediævalism in New York or Philadelphia. Christian art is a crying need of the century, and Christian art blossoms and ripens its fruit only under the sun of Christian environment.

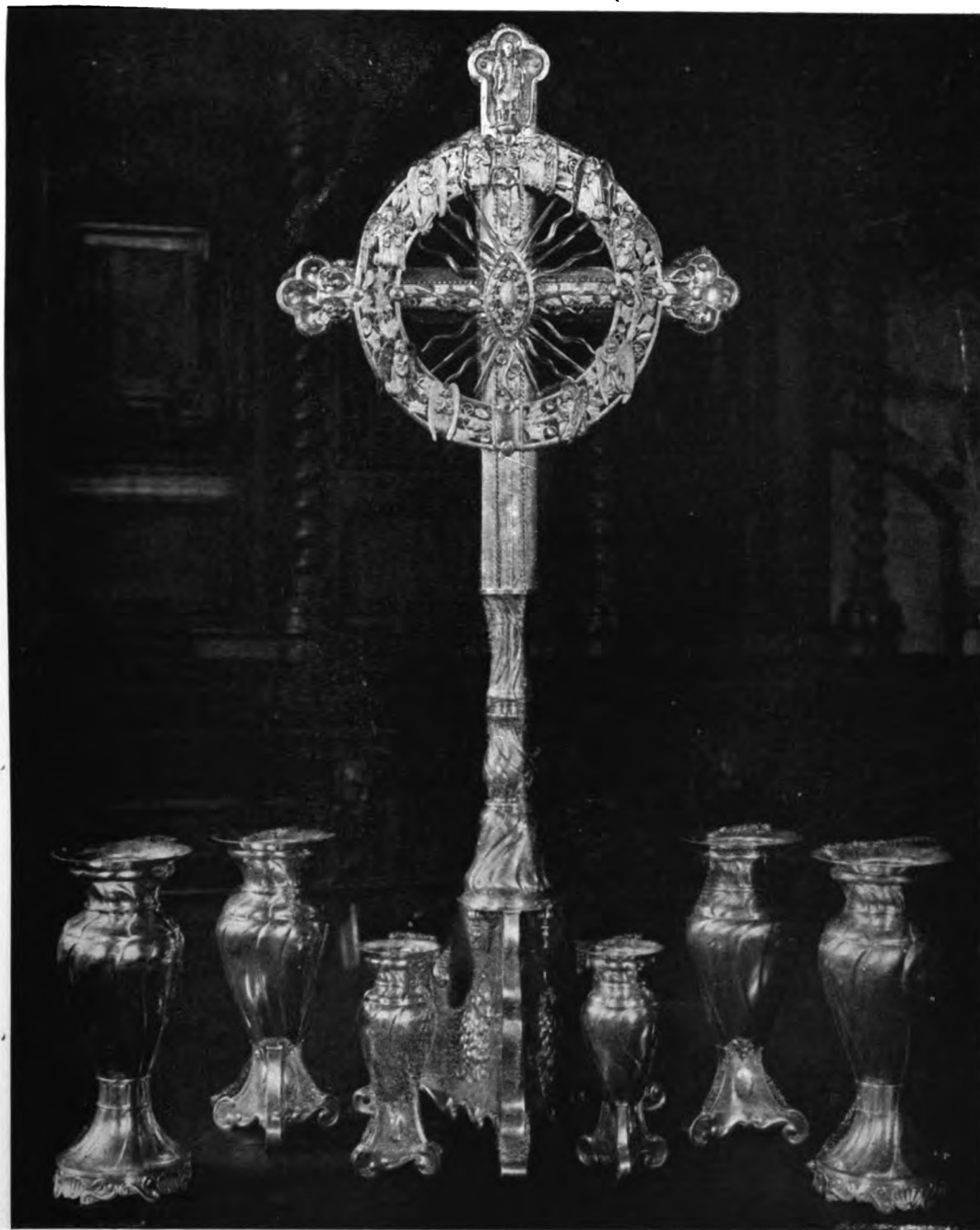
CHRONICLE AND COMMENT

ASOMEWHAT novel, modern application of metalwork to ecclesiastical decorative purposes is being made by Mr. F. L. Pearson in the reredos he has designed for the altar of the church of St. Peter,

Woking, and which is being now executed by Messrs. Starkie, Gardner & Co., of Lambeth. The work, which is mainly of copper gilt, belongs to that class of objects which Viollet-le-Duc properly places under the head of "orfèverie," so delicate is it in its manufacture; and while it is reminiscent of the celebrated retable of Coblentz, which is preserved in the treasury of St. Denis in Paris, it also suggests in many of its details the work of the early French reliquaries. It consists of three sections, the centre one bearing on a large panel a Crucifixion with St. Mary and St. John, and in niches on each side are placed statuettes of the four evangelists, while beneath all is the tabernacle. The side

wings, which are not quite as lofty, are arcaded in three heights, the upper panels bearing subjects from the life of our Lord, and the lower tier various sacred emblems, all these panels, including the centre ones, being in repoussé copper gilt. The whole is enclosed within a wide bevelled framework of Byzantine character, decorated with large crystals and other gems and with plaques of cloisonné enamel set in a delicate filigree work of twisted wire. On its completion we hope to be able to publish a view of this very beautiful and remarkable reredos.

The same firm has also in hand from the designs of Mr. Romaine Walker a series of screens for the well-known church of St. Michael and All Angels at Brighton, much in the style of the great Renaissance rejas of the Spanish cathedrals. These screens, which will stand about ten feet high on a low wall of panelled alabaster,



**ALTAR CROSS AND VASES FOR
LICHFIELD CATHEDRAL, DE-
SIGN BY C. R. ASHBEE**

have the moulded baluster rails formed of hammered iron, and the delicate ornament of their capitals worked in lead. They are finished above with a frieze of flowering ornament and surmounted by pediments of very elaborate scrollwork. The whole of the screens are to be gilt throughout and cannot fail to produce a very rich effect.

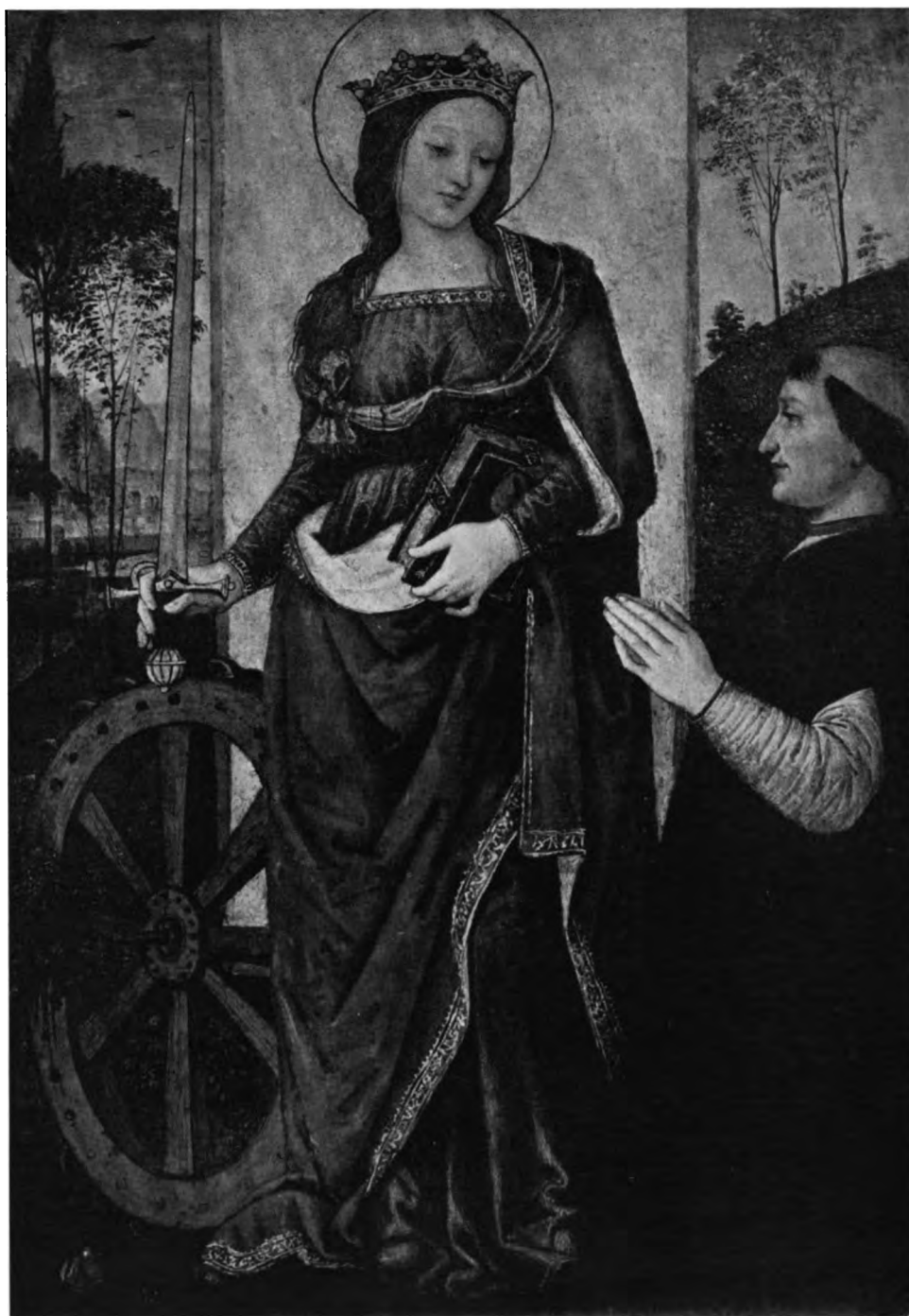
Messrs. Starkie, Gardner & Co., of Lambeth, are now engaged on the completion for the chapel which the late Mr. Sedding designed for the Duke of Portland, at Welbeck, a very beautiful silver hanging lamp. It is in the style of the silverwork of the period of Charles the Second, of a bulbous form, covered with repoussé flowers and foliage and suspended from a small canopy decorated in the same way as the lamp by three chairs having richly ornamented bases. The work is to be completed against the anticipated

visit of the King and Queen of Spain to Welbeck towards the end of this year.

A silver cross, together with six flower vases, have just been made for the altar of Lichfield Cathedral, by the Guild of Handicraft of Chipping-Campden, Gloucestershire, from the designs of the architect, Mr. C. R. Ashbee. They are of a Renaissance character, so as to correspond with the candlesticks already presented to the Cathedral; and they are parti-gilt. The cross, which stands some four foot six inches in height, is set with moonstones and other gems and decorated with pearl blisters; and the wings of the angels on the surrounding wreath are enamelled. The upper arm of the cross is somewhat elongated and bears in relief a statuette of St. Chad, the patron saint of Lichfield Cathedral. The illustration which we are able to publish will give some idea of the richness of this beautiful object.



A WINDOW IN THE CHURCH OF
ST. JOHN, BRENTFORD, ENGLAND
DESIGNED BY PAUL WOODROFFE



ST. CATHERINE WITH HER ATTRIBUTES
BY PINTURICCHIO

Christian Art

Volume Two

November, 1907

Number 2

ECCLESIASTICAL HERALDRY IN AMERICA

II. Diocesan Arms

By Pierre de Chaignon la Rose

IN the first paper of this series* I endeavoured to clear away some of the popular misconceptions of heraldry concerning its origin, purpose, and governing principles, — to free the subject from the fantastic vagaries of early writers and occasional modern amateurs, which have befuddled many laymen, from the Knight of La Mancha to members of American diocesan committees. Of military origin, heraldry, as a regulated system, dates from about the beginning of the thirteenth century; its fundamental purpose was, and is, simply to identify (the modern "trade-mark" is its commercial equivalent) by more or less arbitrary, rigidly conventionalised figures; its governing principles have never been those of an exact science, but have been subject to development, change, growth, and decay, analogous to those of a language. And I tried to show how most of the errors in the American diocesan coats are traceable, in the first place, to a misunderstanding of elementary Victorian "hand-books," which mislead a beginner who tries to construct from them ambitious forms; and, in the second place, to the vitiating effect of the "landscape heraldry" of the eighteenth and nineteenth century decadence, when heraldry was at its lowest stage of degradation.

* C. A., May, 1907.

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The old heraldic maxim, "*Arma sunt distinguendi causa*," — that the essential function of a coat of arms is simply to identify its owner, — is too often forgotten by committees on diocesan arms. A diocesan shield is not required to display the ethnological, civil, and religious origins of the diocese, its geographical peculiarities, its chief commercial products, or even its religious aspirations. To demand this of a shield is wholly to misunderstand heraldry. And yet I have had requests from bishops and committees to embody all of these features in a single coat. The briefest study of the best British and continental ecclesiastical arms will lead to a different view. Some of these features it is legitimate and even desirable to introduce in a diocesan shield, but the danger point is reached much sooner than amateur designers suspect.

Perhaps the most striking characteristic of the beautiful feudal coats and the best later grants from the point of view of sound heraldry and good design is their simplicity. The second maxim which should govern a committee is, *Simplicitas formae antiquitatis nota*. So the old armorialists used constantly to declare that the "noblest" coats were almost always the simplest; and in my first paper I gave examples of coats sufficiently simple and sufficiently

distinguished to make this point clear. To be sure, the great and rapid multiplication of arms, and the necessity that each coat should be differentiated from the other, soon rendered the extreme simplicity of the oldest shields difficult to retain in new designs. But it none the less should be striven for as far as possible.

And apart from historical considerations, there are practical as well as æsthetic reasons for simplicity in a diocesan shield. Consider the uses to which such a shield may properly be put. It may be carved in stone on a church wall or portal: the figures then should cast simple, distinct shadows in a definite relation to one another, so that the design may be readily grasped. Painted in a high chancel window, the details should not be so many or so minute as to effect a mere blur of colour: the design should have "carrying power," and nothing aids perspicuousness more than simplicity. Engraved upon a gem or embroidered upon an orphrey, it should not present to the artificer too complicated a problem for clean-cut workmanship. And, finally, such symbolism as appears upon the diocesan shield will in the end be more readily intelligible to the average layman if simple than if complicated.

But the beginner, particularly the American beginner, is singularly unaware of the heraldic dignity of simplicity. He will tell you that nothing could be more "noble" and less simple than, let us say, the *écu complet* of the Austrian Empire with its scores of quarterings and its consequent vast array of "charges," a variation of which led Napoleon on first seeing the arms of the Archduchess Marie Louise to inquire whimsically if he had married a menagerie. Or to take a less complicated and better known example, he might aver that there is nothing simple about the royal British Arms, and yet they are a sufficiently "noble" precedent. But the British arms (like the full Austrian arms) are a *combination* of separate coats displayed upon a single shield, — England, Scotland, and Ireland, — each of which considered by itself is wholly and beautifully simple in design.

Right here we come to the rock upon

which amateurs founder: the distinction between "simple" (using the word now in its technical sense), and "compound" coats of arms. A technically "simple" coat is one in which is completely represented only a *single* dignity, fief, or line of descent, in a homogeneous unit of design. Additional charges, bordures, marks of cadency, etc., may accrue to this coat without affecting its essential character as a "simple" coat. A new simple coat may even be devised, and frequently is by the College of Heralds, from two or more existing coats, having the original charges combined in such a way that the result is none the less a "simple," single, homogeneous coat of arms. But to do this correctly requires much more than the very rudimentary knowledge of heraldry supplied by the popular handbooks.

A "compound" coat comes into being as soon as a shield is parted per pale (vertically), per fess (horizontally), or quarterly in any number and the resulting compartments are filled with two or more mutually independent designs. In this manner one may show in addition to the original coat of arms, arms of alliances, and various dignities or fiefs attached to the original coat of arms; but there is always at least one compartment in which the original dignity or patrimony of the owner of the compound shield is clearly and independently exposed. Theoretically, no coat of arms *ever begins* its heraldic existence as a compound.

With two exceptions, every diocesan "Committee on Arms and Seal" with which I have had dealings has been pestered by the demand from some untrained amateur for a quartered diocesan coat. Now among the one hundred and thirty-six coats of British and colonial sees known to me there is absolutely not a single instance of a compound coat standing for a single diocese. To be sure, there are a number of compound diocesan coats of Scottish and Irish sees, but in every instance they are proper combinations of the "simple," independent coats of dioceses which have been united. On the continent one will find examples of a compound coat

of arms attached to a single see, but the reason for this is that dependent fiefs were frequently attached to a bishopric, e.g., the Prince Bishopric of Liège had at one time as appanages the duchy of Bouillon, the marquisate of Franchimont, and the county of Loos, and the arms quartered these four dignities. The Archbishop of Paris was also Duke of Saint Cloud, and many of the German and Austrian prelates had secular fiefs as part of their state. Thus there is neither British nor continental precedent for the assumption of a "compound" coat by an American diocese. Such assumptions are at once profoundly ungrammatical and mortifyingly misleading in their implications.

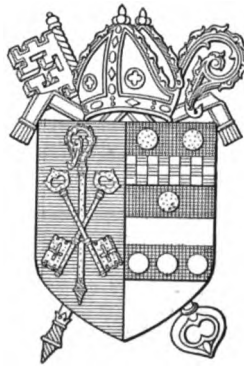
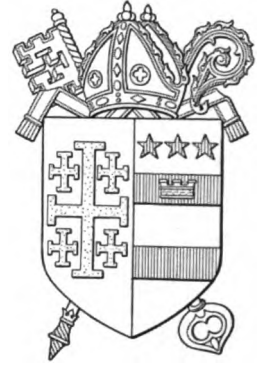
Before discussing the American diocesan coats in their order, I wish to explain the general character of the drawings which appear in this paper. In the first place, I have not striven for beauty in them, but for clearness. It is not sufficiently understood by the bishops and others that the only immutable features of an heraldic "achievement" are the figures on the shield: that an artist is always at liberty to employ any recognised form of shield, mitre, and other accessories that pleases his own taste. There is absolutely no rule that a certain form of shield, mitre, crosier, key, etc., shall be used; or that in size they shall bear a fixed relation to one another; or that the mitre must be tilted so as to show two points instead of being directly *affronté* showing but one. Any such "rules" are sciolistic inventions and have no foundation in the actual practise of the past. The "arms" of a diocese are simply the shield with its charges. All other accessories are "external ornaments," and concerning these no fixed heraldic rules have ever been formulated: one can only follow in using them the best precedents that one's scholarship is able to determine. The arms of every diocese may properly be surmounted by a mitre; a crosier may also accompany the shield as an external ornament; and in the case of dioceses in the Anglican Communion, one or two keys may also appear. The number and arrangement of these external ornaments is as much a matter of

taste as of precedent. Since the Reformation one will find probably more of the English bishops using a single key as an adequate symbol than two. The first American Episcopal seal — that of Bishop Seabury — following perfectly sound English precedent, showed but one. Therefore, in all my drawings I have followed this "Seabury use," as historical, correct, and lending itself better to good decoration, if the crosier be retained, than the more clumsy device of having two keys at one side try to balance the crosier at the other, or of crossing the keys and having the head of the crosier rise behind the mitre, — although either of these latter arrangements may be followed with propriety. And to avoid profitless controversy over inessential detail, I have copied the somewhat ugly form of shield, mitre, key, and crosier from a recent volume, "The Episcopal Arms of England and Wales, by an Officer of Arms" (the present York Herald). I have omitted all "mottoes." A pious text on the rim of a diocesan seal is legitimate enough; but I can discover no foreign heraldic precedent for a motto as part of a diocesan achievement of arms. The American motto fetich is a phase of sentimentality which I find difficult to understand; a diocese, it seems to me, should proclaim the whole gospel and not be identified or distinguished by a detached phrase therefrom.

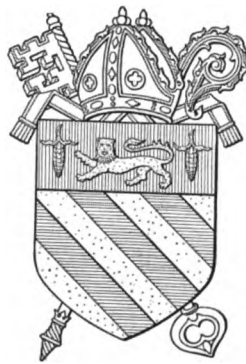
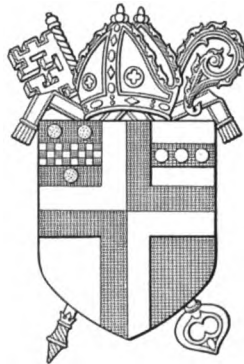
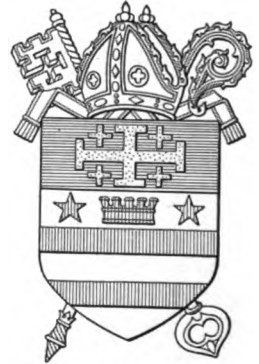
And now I should like first to dispose of the arms of four American sees which, because of the ignorance displayed in them of heraldic grammar, I consider the very worst examples of ecclesiastical heraldry known to me. They are the arms of New Jersey, Pittsburgh, Washington, and Vermont.

New Jersey. Party per pale: at dexter, Azure three bends or: at sinister, Gules three lions passant guardant (or "leopards") in pale or.

I quote an extract from the report of the diocesan committee kindly sent me by the bishop: "It was thought that it would be historically interesting to connect the seal of the Diocese of New Jersey with the ecclesiastical and civil seals of the island of

*New Jersey**Pittsburgh**Vermont**Washington*

FOUR EXAMPLES OF INADMISSIBLE AMERICAN HERALDRY

*New Jersey Revised**Pittsburgh Revised**Vermont Revised**Washington Revised*

Jersey. For this purpose your committee have procured from the Dean of Jersey — representing the ecclesiastical authority — the seal of the Deanery; and from the chief magistrate — representing the civil authority — the seal of the Island. These have been combined to form the seal of the Diocese of New Jersey." But these arms have been combined in a wholly illegitimate way. The diocese has no shadow of right to the unaltered arms of the Deanery of Jersey and the unaltered arms of England, conjoined per pale. As the diocesan seal now appears (see "Living Church Annual") the sole possible significance of the arms in that a Plantagenet prince is Dean of Jersey! The Channel Isles use the arms of England rather than of the United Kingdom because they are all that is left of the Duchy of Normandy as appanage of England — England as distinguished

from Great Britain. The Diocese of New Jersey is not the Deanery of Jersey, nor an appanage of England, nor a combination of the two — nor a Plantagenet Prince-Dean! The trouble is that the New Jersey coat is a "compound" having a definite significance unknown to the committee. A good "simple" coat might readily be made from the two arms in question and some distinctively *New Jersey* charge might advantageously be introduced. I give one of several possible designs:

New Jersey revised. Or, three bends azure; on a chief gules between two pendent ears of maize slipped and leaved or a lion of England.

Here, to avoid unwarranted infringement upon existing arms, I have reversed the tinctures of the Deanery coat (an ancient and frequent procedure), none the less, however, showing the relation of our

new coat to that of the Deanery; and on a chief of the English gules I have placed a single lion of England — a sufficient symbol — between the two distinctively American ears of maize which appear on the "Seal of the Province of East Jersey in America," in use before 1701. Thus in our new composition is clearly indicated in a "simple" rather than in an illegitimate "compound" coat, all that the committee wished to express, and to this is added an American symbol with an historical *New Jersey* significance. Finally, the seal of the diocese should either omit its crosier or add at least a mitre to the design, for when a crosier alone is used with a coat of arms, it signifies that the arms are either those of a dean or of an unmitred abbot. (It will, perhaps, startle the amateurs to learn that in Europe a dean is permitted to ensign his arms with a crosier.)

Pittsburgh. Party per pale. At dexter: Azure a crosier in pale surmounted of two keys in saltire, wards down and turned outward, or. At sinister, party per fess: in chief, Sable, between three bezants a fess chequy argent and azure; and in base, Argent, on a fess sable three plates.

Another illegitimate, ungrammatical "compound," in which the full, unaltered arms of Pitt and of Penn are respectively placed in the positions that an English gentleman is permitted to assign on his shield to the arms of his first and second wives. The diocesan shield now has two possible meanings: either that an ecclesiastic representing both the Pitt and Penn families (marshalling two coats per fess was an early equivalent to the now general quartering) is bishop of a diocese, the arms of which are the dexter impalement, or that the diocese represented by this impalement has had attached to it as dependent fiefs the possessions of the two families in question, which have become extinct or have been dispossessed. Obviously, this is an heraldic absurdity not intended by the designers. I suggest a "simple" coat for the diocese as follows:

Pittsburgh revised. Quarterly sable and argent, a cross counterchanged; in dexter canton in chief a fess chequy of the second

and azure between three bezants; in sinister canton in chief a fess of the first charged with three plates.

The arms of Pitt are on a sable field, of Penn on an argent field. My new field and cross are impartially composed, then, of Pitt and Penn colours. The distinction between quartered arms and a shield divided quarterly of two tinctures must be clearly noted. And to display the charges of the two houses in cantons is not to make of the coat a compound: a sound English precedent will be found in the canton of the Greslet family arms in the coat of the See of Manchester. Finally, as the cross is a sufficient religious symbol in this case, and as the crosier and keys may appear as external ornaments, I have omitted them from this new shield, which would now seem "cluttered up" if they were retained as charges.

Vermont. Quarterly. 1 Azure, the head and part of the shaft of a crosier issuant from the base or, the shaft garnished with a ribbon the ends floating at either side argent (a *sudarium*?); 2 Argent, three garbs gules; 3 Argent, three mountains (each detached and coupé) vert; 4 France modern.

Here we have a full-blown quartered coat, wholly illegitimate, of course, but calculated to impress the ignorant. The tinctures I have copied from the bishop's book-plate. The designer obviously looked over the unheraldic "landscape arms" of the state, and found mountains and sheaves of wheat susceptible of being conventionalised into heraldic charges; he then decided to add an ecclesiastical symbol, and, further, to indicate the early French exploration of the state. All this could be done in a "simple" coat, but we have instead an atrocity which means either that a French prince is bishop of a diocese (the first quarter suggests the arms of the Prince-Bishopric of Basle) to which are attached two dependent fiefs, one represented by bloody sheaves, the other by green mountains; or that to this same bishopric are attached three fiefs, the first two as noted and the third the kingdom of France. On the bishop's seal the cro-

sier head is decorated with what look to be two ribbon ends; possibly the designer intended in this manner to indicate a *sudarium*, an heraldic ornament frequent in Germany but unknown to English episcopal armoury. The fourth quarter is readily reduced to an absurdity. Let us suppose an American district originally to have been explored by two Englishmen, a Scot, and an Irishman, and finally to have been erected into a diocese. The designer of the Vermont arms might logically feel justified in assigning to our supposed American diocese the present arms of the United Kingdom. That this may not seem too fantastic, I may record that the Pennsylvania Committee on Diocesan Arms was actually urged to quarter the arms of Penn, England, Wales, and Sweden! In offering a revised coat for Vermont I have aimed merely to give in some permissible arrangement the various charges of the present shield — too many, I think, for really good heraldry; i.e. a crosier, three sheaves, three mountains, and three fleurs-de-lis.

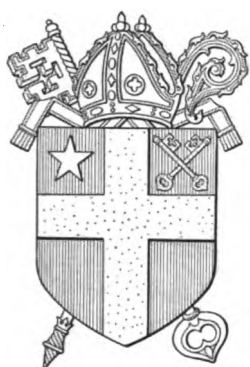
Vermont revised. Vert, on a chevron or between three garbs of the same as many fleurs-de-lis azure; on a chief dancetty or a crosier fessways vert.

Here I have not shown actual mountains, but by dividing the green field and gold chief by a "dancetty" line of the usual three points I have given what to the eye will even more strongly count as mountains when the painted shield is seen at a distance, as in a window.

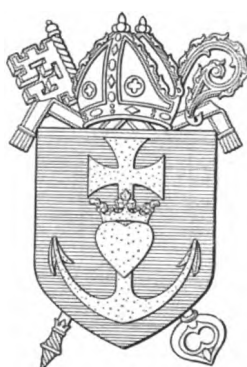
Washington. Party per pale. At dexter: Jerusalem, except that the four small crosses are also potent. At sinister: Argent, two bars and in chief three stars gules (Washington), the superior bar charged with a mural crown of the field.

Perhaps the worst of all, as, even though unconsciously, the most impudent and misleading of American coats. These arms are not fully tintured on the episcopal writing paper, but as they have been so frequently declared by diocesan dignitaries to be a combination of the arms of Jerusalem and of George Washington, I have assigned to each impalement its his-

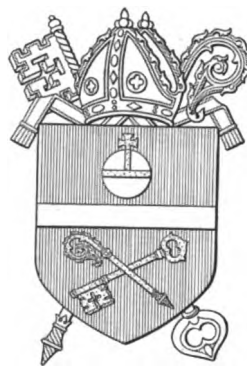
torical colouring. But the arms in the dexter impalement are not accurately the arms assumed by Geoffrey of Bouillon, and from him ascribed to the Kingdom of Jerusalem, inasmuch as the four small crosses of the latter are not crosses "potent," as they are shown on the diocesan shield. The arms of Jerusalem (the kingdom) are usually blazoned: Argent, a cross potent between four crosses or. Boutell, on what authority I cannot discover, gives an earlier version: Argent, a cross pommety between four crosses or. In the "*Armorial de Gelre*" (1334-1372) the arms are painted: Argent a cross potent quadrate in the centre between four crosses or. (It should be noted that the See of Litchfield retains this cross potent quadrate. The arms of the Patriarchate of Jerusalem, as depicted in the Book of the Council of Constance are: Azure, a cross patriarchal or between two estoiles in chief and a crescent in base argent. The authenticity of this coat has been questioned. Ströhl gives as the achievement of the late Patriarch, Luigi Piavi, the prelate's personal arms, with a chief of the Franciscan Order, and states that as Grand Master of the Order of the Holy Sepulchre he placed his shield upon a red Jerusalem cross. The arms of the Diocese of Jerusalem founded by Great Britain and Prussia in 1841, were, as blazoned by Woodward: Argent, a Hebrew inscription between two estoiles in chief, and a dove with its olive branch in base, all proper; on a chief per pale gules and argent, in the first the lion of England, in the second the Prussian eagle. The see now, having no connection with Prussia, bears the above arms with the omission of the Prussian features from the chief. From the foregoing it will be seen: first, that the dexter impalement of the diocesan arms is an incorrect version of the arms of the kingdom of Jerusalem; and secondly, that in using these arms the diocese and bishop are guilty of a bit of heraldic assumption which even the Patriarch of Jerusalem or the Anglican bishop in Jerusalem would never dream of. As for the sinister impalement, the mural crown was doubtless



Dallas



Delaware



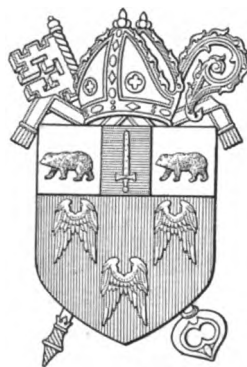
Georgia



Indianapolis



Long Island



Los Angeles



Louisiana



Minnesota



Nebraska



Newark



Ohio

*Chicago**Chicago Revised**Philippine Islands**Philippine Islands Revised*

introduced to indicate the city rather than the family of Washington. But if the city presumably could use the arms of the Washingtons, it would surmount the shield itself with a mural crown. Its meaning now, as placed on the superior bar, is, if anything, that a member of the family had been granted it as an honourable addition or augmentation to his arms for distinguished civic or military service.

The present diocesan shield, as has on several occasions been pointed out by other critics, means either that a king of Jerusalem has married a Miss Washington (whose father was granted an honourable augmentation to his arms), or that a gentleman of the Washington family has become king of Jerusalem, or that the Washington estates have become an appanage of the kingdom of Jerusalem. This according to mediæval systems of marshalling. According to British ecclesiastical heraldic usage, which forbids such a "compound," the shield means nothing at all, except dense ignorance of the fundamental principles and grammar of heraldry. I offer a possible revision:

Washington revised. Argent, two bars and in chief, between as many stars, a mural crown of five towers, all gules; on a chief azure a Jerusalem cross or.

No longer an illegitimate compound coat. Here we have not the full, unaltered Washington coat with the crown added as an augmentation, but an altered coat, in which the crown of five towers (the metropolitan form) replaces one of the original

stars. The field of the chief, following that of the national shield, is now blue, the tincture of the Jerusalem cross itself being unchanged. We now have a "simple" shield, distinctly drawn from the Washington arms, with a Jerusalem cross in chief, the whole arranged and coloured as nearly as possible in harmony with the arms of the United States. And we have not infringed, as does the present coat, upon the heraldic rights of others.

Two more coats seem to require comment before I begin an alphabetical roll of the dioceses.

Chicago. Gules, on a pairle reversed azure fimbriated argent, between three crosses-crosslet of the last, as many fleurs-de-lis, the two inferior ones chevronways, or; on an inescutcheon or a phoenix gules.

This shield — a beautifully balanced design — seems to me a trifle too elaborate. Furthermore, because of the position of the inescutcheon, it is under suspicion of being a compound coat. By raising the inescutcheon in chief one may, to be sure, destroy some of the beauty of the composition, but the shield will become unassailable on the score of heraldic logic and grammar, which is not quite the case at present. The seal of the diocese has three objectionable features among the external ornaments of the shield. It places a motto upon the fanons of the mitre, a procedure for which I can find no heraldic precedent (furthermore, no bishop ever went about with a motto hanging down his back, attached to his pontifical

head-gear). It shows a doubly warder key—a corrupted form for two keys. And it displays a sword, to which, as an external ornament, neither diocese nor bishop has the least right. I know that as the cathedral is dedicated to SS. Peter and Paul, it was thought that in this way the seal might honour both of these saints. But a sword used as an external ornament to episcopal arms has, heraldically, nothing whatever to do with St. Paul, but denotes solely that the bishop possesses the feudal *jus gladii*, a right which the bishops of Chicago do not possess. The sword should be removed from the seal as an impropriety. Taken in conjunction with the inescutcheon as at present placed, it would seem to indicate that the bishop, in addition to his episcopal state, sets up to be also mayor or high sheriff of Chicago.

Philippine Islands. Argent, on a saltire azure, between four hemp leaves vert, a crosier or and a sword of the field hilt in base of the fourth; a chief party per pale: at dexter, the United States of America; at sinister, Castile quartering Leon with, over all, *en coeur* France modern.

A vulgarly overloaded, pretentious coat. To put the full arms of the United States and of the King of Spain in chief is grossly to exaggerate the England-Prussia precedent in the arms of the Jerusalem bishopric. As a matter of detail, the arms of Spain are usually shown *enté en point* of Granada; in the hasty glance I had of the bishop's seal I did not notice this feature there, but I daresay the designer added Granada also. He might at least have omitted the Bourbon arms *en coeur*, and been content with the arms of the kingdom rather than those of its sovereign, Alfonso XIII. The shield is now about as blatant an affair as I have ever seen, to say nothing of its ugliness as a bit of ill-balanced design and confused colour. I suggest a simplification:

Philippine Islands revised. Argent, between four hemp leaves vert a saltire azure; on a chief gules, between two columns or pillars of Hercules, an eagle displayed or.

Here I have omitted the crosier and the sword to relieve the overcrowding of

charges. The former may appear as an external ornament; the latter may be spared, as the Filipinos need little reminder of American military prowess. The chief shows an eagle displayed, for the United States, between two pillars of Hercules, the ancient Spanish supporters, and is tinctured red and gold, following the Castile colours.

Alaska, Albany, Arizona, Arkansas: Arms unknown to the writer.

Asheville. On the seal of the diocese appears a shield: Sable, a cross patée throughout. This fills the lower half of the vesica. The upper half is graced with an unheraldic, untinctured drawing of a mountain and a hand holding up a shining cross. The mountain looks not unlike a heap of ashes, and may be an attempt at canting heraldry. The seal as shown in the "Living Church Annual" is a feeble affair, badly drawn.

Boise. Arms unknown to the writer.

California. The seal of the diocese shows a composition of which the description in Zieber's "Heraldry in America," presumably from the official report, is as follows: "Bishop Nichols's seal consists of a golden shield, a bishop's mitre, and a ribbon with the motto, '*Pacifica et Impera.*' All of this lies on a background of rich purple, the recognised colour." [As if the background of the vesica were of the slightest heraldic importance!] "On the golden shield is a group composed of the Iona cross with the circle, and the key and pastoral staff; issuing from this group are rays of glory. Above this, in the upper part of the shield, is the descending dove of the Holy Spirit; and below, in the base of the shield (in natural colours), are the hills (the earth) suggested by part of the arms of the State of California." This is a fair example of what a diocesan committee can do when it really tries. From this description alone I defy any herald to blazon the arms. The composition on the shield, the tinctures of which are indeterminable, looks like an ecclesiastical windmill.

Central New York. "Landscape arms," the most engaging feature of which is a large floating water-lily. The bishop

kindly writes me: "It is not, as you plainly see, composed of any of the ordinary heraldic emblems, except as to the crest [the mitre], but is a poetic inspiration of a lady who designed it." Comment here would be out of place.

Central Pennsylvania. Arms unknown to the writer.

Chicago. Already blazoned and discussed.

Colorado. Arms unknown to the writer.

Connecticut. Arms have been submitted to the diocese but have not yet been discussed in convention.

Dallas. Gules, a cross or, in dexter chief a star argent, in sinister chief two keys in saltire, wards up and turned inward of the second.

The arms as printed in the "Living Church Annual" would seem, because of the inescutcheon which appears thereon, to be open to the same objection that was made to the Chicago shield. I am indebted to the courtesy of the bishop, however, for the information that the inescutcheon is not an integral part of the diocesan coat as such, but is simply his own personal insignia added thereto. It is quite usual for continental bishops, especially German and Austrian, thus to marshal their family and diocesan arms; often the process is reversed, and the arms of the see appear on an inescutcheon within the family shield of the prelate. An example of the latter use will be found in the first paper of this series. But British and colonial bishops invariably *impale* the two coats; and it is to be hoped that the bishops of Dallas will in time revert to the traditional Anglican rule. The arms in the "Annual" are poorly drawn; the tiny mitre is quite out of scale with the shield, and the crosier behind the shield is crossed with a cross-staff, in Anglican heraldry proper only to an archbishop. This archiepiscopal assumption on the part of Dallas should at once be abandoned.

Delaware. Azure, an anchor the shaft ending in a cross patée and surmounted *en cœur* of a heart crowned with a three-leaved coronet all or, the heart marked at sinister with a stigma gules.

Not a very interesting coat, but thoroughly good heraldry, expressing faith, hope, and charity, the greatest of these being crowned.

Duluth. I have in my collection a print of what declares itself to be the "Diocesan Seal." It is not a *seal* at all, but an achievement of arms, one of the worst I have yet seen. The shield, untinctured, shows in chief a star *rayonnée*, with a long-cross at dexter and sheaf of wheat (*garb*) at sinister. Above the shield and resting on a large cross-crosslet (a novel heraldic arrangement) is what purports to be a mitre but what looks more like the tiara worn by bishops of the Eastern Church, — which, of course, may be called a mitre. Among the external ornaments, however, is another striking novelty, — a bow and a sheaf of arrows. Possibly the Bishop of Duluth is *ex officio* a member of the United Order of Red Men. If the bow and arrows appeared upon the shield itself in base, the symbolism would perhaps be clear; but external ornaments as such (other than family "badges" and mottoes) have definite significance, and relate strictly to the rank, functions, offices, or honours of the owners of the shield, and to nothing else. The composition is incoherent and illogical.

East Carolina. "Landscape arms" of the worst description.

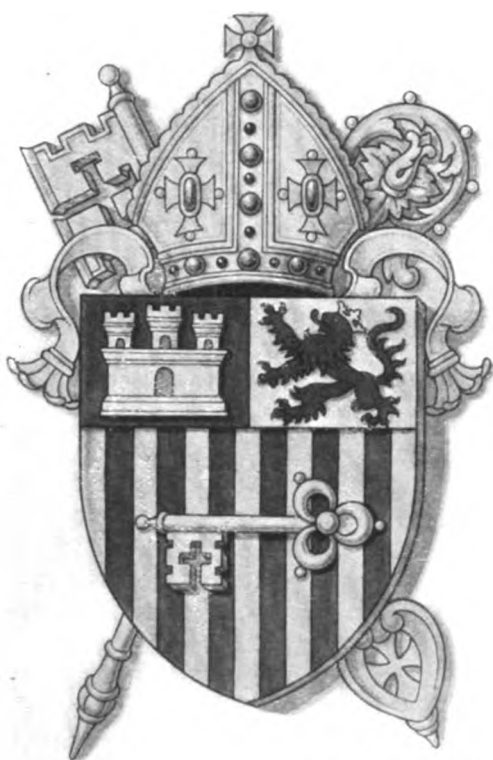
Easton, Florida. Unarmorial seals.

Fond du Lac. "Landscape arms," susceptible, however, of being translated into the forms of traditional heraldry.

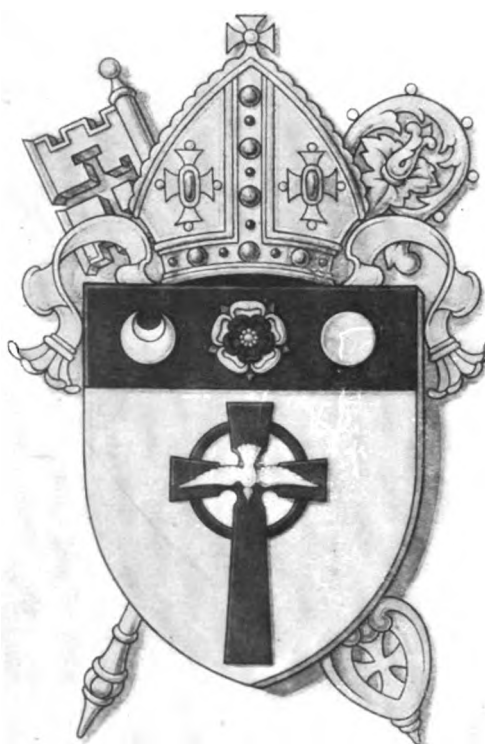
Georgia. Gules, a bar argent, in chief an orb of the same ringed and crossed or, in base a crosier and a key (the ward down and turned inward) in saltire of the last.

Harrisburg. Or, on a Celtic or Iona cross sable a dove descending argent; on a chief sable between a crescent argent and a plate, a rose of the last enclosing another gules, spined and seeded proper.

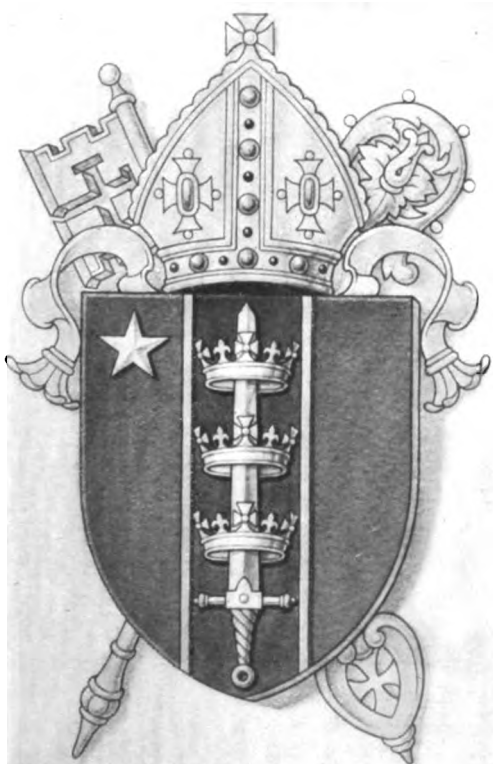
This coat, adopted at the Synod of 1907, replaces the former incoherently designed shield which appears in the "Annual." The crescent and plate are respectively from the arms of Harris and Penn; the rose is in honour of the towns of Lancaster and



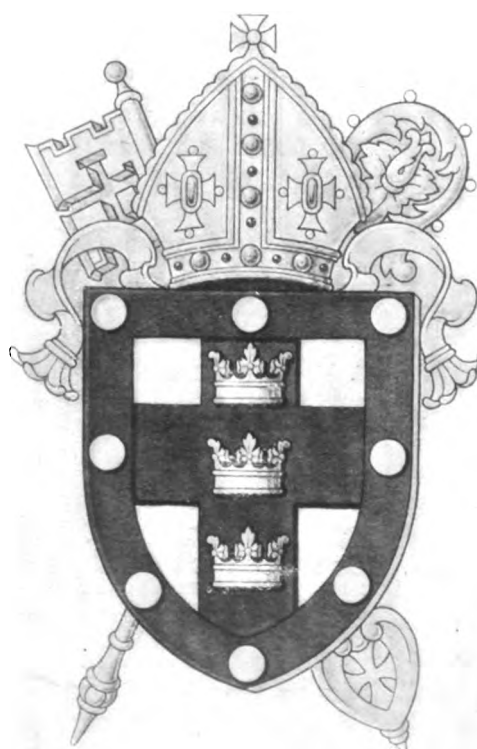
Cuba



Harrisburg



Massachusetts



Pennsylvania

FROM WATER COLOUR DRAWINGS IN THE AUTHOR'S COLLECTION

York in the diocese; the dove has been added from the old seal of the Diocese of Pennsylvania. The diocesan seal for some reason omits all the external ornaments proper to diocesan arms. A draughtsman is, of course, at liberty to add them.

Honolulu. Per fess gules and azure, in chief two keys in saltire addorsed argent, in base a cross-moline of the same. These arms do not appear upon the present rather ugly, unarmorial seal.

Indianapolis. Argent, a cross gules, on a chief azure a Paschal Lamb proper.

One of the best designed coats in the Church.

Iowa. Arms unknown to the writer.

Kansas. Unarmorial seal, which could readily be made heraldic.

Kentucky. Arms unknown to the writer.

Laramie. The bishop uses simply a cypher: a mitre within a G formed by a snake and a bird.

Lexington. Unarmorial seal, which could readily be made heraldic.

Long Island. Or, a chevron barry-wavy azure and argent between three crosses-botonnées coupé in base gules.

One of the best designed coats in the Church.

Los Angeles. Gules, three pairs of wings inverted and conjoined argent; on a chief argent between two bears passant proper a pale azure, thereon a sword erect or.

Good heraldry, although the chief seems to me needlessly elaborate. The bears are from the seal of California, the sword is in honour of St. Paul, to whom the Cathedral is dedicated. The print in the "Living Church Annual" shows the tinctures incorrectly.

Louisiana. Or, on a cross gules a pelican in her piety proper.

One of the best designed coats in the Church. The seal is not so well planned. The shield is so drawn that one might be led to consider the cross a "Latin" or "long" cross instead of the St. George form called for by the official blazon (for which I am indebted to the courtesy of the Archdeacon of Alexandria, the Venerable H. C. Duncan, D.D.). The date is some-

what inappropriately placed on a motto-ribbon above the shield, and the mitre is too small to be in good scale with the rest of the composition.

Maine. Arms unknown to the writer.

Marquette. Unarmorial seal, on which appears a cross with double traverse proper to a Metropolitan Archbishop or Patriarch!

Maryland. A well-drawn, unarmorial, "landscape" seal, on which appears in the base of the vesica the shield of the Lords Baltimore.

Massachusetts. Azure, on a pale gules fimbriated argent a sword erect of the last, hilted or, and enfiled with three coronets composed of alternate crosses-patées and fleurs-de-lis of the same; in dexter chief a star argent.

These arms are composed from the arms of the Commonwealth, of the Diocese of London (the first Church authority in Massachusetts), and of old Boston in Lincolnshire. Each one of the charges except the pale also occurs on the seventeenth and eighteenth century seals of the Commonwealth. A print of the beautifully drawn diocesan seal should be substituted in the "Annual" for the present uninteresting outline of the shield.

Michigan. Arms unknown to the writer.

Michigan City. "Landscape arms," no worse than the average.

Milwaukee. Unarmorial seal. Poorly drawn.

Minnesota. Or, a long-cross gules, in base saltireways a pipe, bowl up, and a tomahawk, blade up and turned outward, the shaft fracted, all gules.

Interesting symbolism, but not a very well-planned design. I am indebted to the bishop for permission to tincture the arms as in the blazon. Hitherto no tinctures have been ascribed. The seal is rather weakly drawn, the mitre especially so.

Mississippi. Arms unknown to the writer.

Missouri. Unarmorial seal.

Montana. Unarmorial seal, on which the Metropolitan or Patriarchal cross again appears.

Nebraska. Azure, a long cross or surmounted of a crosier and a key in saltire argent.

Uninteresting, but unobjectionable heraldry on a weakly drawn seal.

Newark. I am not quite sure that the diocese has adopted arms. Two years ago the late Rev. C. Ellis Stevens, whose enthusiasm for heraldry outstripped his scholarship, but who nevertheless performed much good service in the subject, sent me a drawing of proposed arms for the diocese. They were: Gules, four fusils conjoined in fess argent (the arms of Carteret); in chief two crosiers in saltire or, and in base a key in pale, ward down, entwined with an escroll of the last. This I consider very ugly from the point of view of design, and inadvisable from the point of view of heraldry, the figures, other than the fusils, do not fit well, do not permit of well-balanced adjustment in the spaces at their disposal. Furthermore, the significance of the coat is too strongly that it is simply the personal arms of a Bishop Carteret who has added episcopal emblems to his paternal coat to "difference" it from that of other members of the family, as in the past bishops frequently did.

New Hampshire. No arms.

New Jersey. Arms already blazoned and discussed.

New Mexico. Arms unknown to the writer.

New York. A wholly illegitimate assumption of the "landscape" arms of the State of New York, merely differenced by adding a mitre and what in the very small print in the "Annual" looks like a maniple or stole. This bodily seizure of what are, after all, "sovereign arms," even when differenced, is a bit of astonishing heraldic impudence unworthy of the scholarship of the diocese or of its Ordinary. It is as if the Archbishop of Canterbury were to take the royal arms of England and superimpose a mitre and stole upon the shield! The College of Heralds would promptly intervene, — and the Cardinal Duke of York would probably turn in his grave.

North Carolina. "Landscape arms" on a poorly drawn seal.

North Dakota. Arms unknown to writer.

Ohio. Per fess vert and argent, in chief a garb and in base a bunch of grapes slipped and leaved proper.

Unobjectionable heraldry. In my drawing of the arms, the field in base has, through inadvertence, been tintured or. The blazon, however, which is also Zieber's, I believe to be correct.

Oklahoma, Olympia. Arms unknown to the writer.

Pennsylvania. Argent, on a cross gules three open crowns in pale or; a bordure sable charged with eight plates.

The bordure is formed from the sable fess with three plates of the Penn arms, and is analogous to the bordure of Cornwall on the arms of the See of Truro. The significance of the St. George cross is, of course, obvious; and the three crowns are from the arms of Sweden, the population of the diocese being largely Swedish. These crowns, which should be three leaved (the old "crest-coronet," sometimes illogically called "ducal" by English heralds), are incorrectly shown on the print of the beautifully drawn seal in the "Annual," as peculiarly British royal crowns of alternate crosses-patées and fleurs-de-lis. This is due to a draughtsman's error and should be corrected by the diocese, for the seal now does not conform to the official blazon adopted by the convention. My own drawing shows the arms as formally adopted.

Pittsburgh. Arms already blazoned and discussed.

Cuba. Argent, six pallets gules over all a key fessways or; a chief party per pale, at dexter Castile (gules, a castle with three towers or), at sinister Leon (argent, a lion rampant gules crowned or).

The key is the old symbol of the island, the diocese now bears it on a field of thirteen silver and red stripes, with a chief honouring Spain, the source of Christianity in the island. A well-designed coat which should be compared with the designed coat now borne for the Philippine Islands.

(To be concluded in a subsequent number.)

THE ARTS AND CRAFTS

An Account of a Recent Exhibition and the Relation of the Movement to Gothic Architecture

By Frank E. Cleveland

DURING the months of February and March of this year was held in Copley Hall, Boston, a general exhibition of examples of the work of the Society of Arts and Crafts, an organisation composed of art-workers from the length and breadth of this country, together with the work of other affiliated societies and a loan collection of applied art. Not only was this exhibition, with its many departments, the most important of its kind thus far held in the United States, but it was notable because ecclesiastical art formed one of its most important features and was exhibited in an intelligible and interesting way. Therefore, since the Church demands the work of true art craftsmanship, this exhibition was a most important uplift for those high, æsthetic principles which were so nearly blotted out at the Reformation, and which have been so sadly neglected, overlooked, and carelessly set aside, allowing the productions of commercialism to creep in until the great majority of church decoration and furniture in the ecclesiastical edifices of our country are chiefly distinguishable by deplorably unsympathetic and unintelligent design and lack of technique in workmanship.

The work of assembling and presenting the details of the ecclesiastical department was in charge of a committee composed of four well-known authorities representing the Roman and Anglican churches, the profession of architecture, and the decorative arts. Following are the introductory remarks on the department by the chairman of the committee, which appeared in the exhibition catalogue.

"In any movement towards a healthy

reunion of art and craftsmanship, the Church, of all visible organisations, must be considered the power most interested. Secular society may halt along, if it must, with the mechanical contrivances of current commercialism. This alternative is not offered to organised religion: art in all its forms is essential to her completeness. By art material things are raised from the dust and made acceptable to God; through art as her own most perfect language she speaks to the souls of men. Architecture, music, painting, sculpture are but a part; of equal import are the arts of the glass-worker, the goldsmith, the embroiderer, the wood-carver, the craftsman in metals, in fabrics, in mosaic, in jewels, in illumination. Only the best is acceptable, and the best means the work of heart and brain and hand, indissolubly united. From the beginning the Church has fostered every art, for her need was clamorous, and this need is as keen to-day as it was in the twelfth and fifteenth centuries. Altars and reredoses, pulpits, lecterns, stalls, and screens must be wrought of perfect joinery and set with carven statues; shrines and roods and tabernacles must be made beautiful with gold and colour.

"Crucifixes, crosses, crosiers, candlesticks, chalices, ciboriums, pyxes, monstrances, and lamps must be fashioned of silver and gold and ivory and set with precious stones; copes, chasubles, mitres, stoles, altar frontals, dossals, palls must be made of velvet, damask, brocade, and enriched with splendid wealth of embroidery and needlework; glass must be dyed with a thousand hues and contrived into myriad windows; iron and bronze hammered into grilles and screens, missals decked with



ECCLESIASTICAL DEPARTMENT, EXHIBITION OF BOSTON SOCIETY OF ARTS AND CRAFTS

rich illumination. The list of demands the Church makes on the arts and crafts is almost a catalogue of their possibilities.

"Thus far, however, craftsmanship holds somewhat aloof, contenting itself with secular activities. This is partly due to a lamentable lack of sympathy, partly to a want of knowledge how to proceed, partly to indifference on the part of the spiritual powers that, accustomed for so long to indifferent makeshifts, are content with commercial products, forgetting that such are only too often unworthy as works of art and inadmissible as instruments of service.

"A condition such as this should not exist. One of the greatest opportunities before the craftsman to-day is the service of the Christian Church through the fashioning of the innumerable items that go to the furnishing of the sanctuary and that make possible the perfection of religious ceremonial. The Church cannot spare the new craftsman in art, nor can he on his

part afford to neglect what will prove to be his most munificent patron."

Five years ago the demands of the Church for appropriate service began to be made manifest to the society by frequent queries for articles of individuality in design and workmanship, which would at the same time adequately fulfil the uses for which they were intended. At the time of the exhibition there were available enough examples of ecclesiastical woodwork and carving, silver-work, brasses, stained glass, needlework, and embroidery to present them in positions similar to those they would eventually have in the churches to which they belonged, but of course without surroundings of churchly dignity. So this department was in appearance not very unlike the chancel arrangement of a small chapel, containing as it did an altar and reredos with their fittings, a credence table, litany desk, lectern, pulpit, chapel screen, altar brasses, and hangings, chalices, alms bason, etc.

As the purpose of the department was to bring out individuality of design and workmanship in all articles of whatever importance, it may be here stated that this result has not been easily brought about. Years of patient instruction have been necessary, and since the time, only a few years ago, when church furniture and decoration were given serious consideration there has been a steady improvement in every direction, keeping pace as it should with the revival and adaptation of Gothic architecture to the requirements of the Church in this country. Collaboration of designer and craftsman has been essential to the success of the movement.

Travel and diligent research into the wealth of ecclesiastical art, still remaining in Europe with a passionate desire to find out and uncover the good things to refresh and inspire the mind and make it ever ready to answer intelligently to the problems constantly arising, have been of paramount importance to the designer and of inestimable value to the craftsman.

The lack of examples of the work of many craftsmen at this exhibition is accounted for by the fact that there are at present few such attempting ecclesiastical work as a specialty. Take, for example, the art of ecclesiastical figure sculpture. It should be within the reach of many, but is unfortunately possessed by a very few. The same may be said of church glass, but the working of gold and silver, with the

application of coloured enamels and precious stones and jewels, and the chiselling, moulding, and forming of brass and copper into useful articles of artistic value is apparently in a more advanced stage of progression. Examples of good needlework are obtainable and ecclesiastical heraldry is sought by the Church and is to be had.

None of the various objects exhibited was conspicuous for elaboration of ornament, but all were, on the contrary, with few exceptions, severely plain.

The predominant and central feature to which all other work was subordinated was an altar and a reredos of beautifully carved and fashioned oak.

The hangings of the altar consisted of a frontal and superfrontal of antique silk velvet, with panels formed by an appliqué of heavy gilt galloons with fleur de lis decoration of gilded leather. The altar brasses, — two candle sticks and two flower



REREDOS IN CHURCH OF THE ADVENT, BOSTON

vases, — formed one of the most striking individual exhibits of originality of design and excellence of workmanship in the department. Their construction was a skillful piece of work in the shaping and brazing of sheet metal, while all of the tracery, developing into leaves and crockets, was obtained by chiselling the rough forms and thereby obtaining a character in detail most highly to be praised. The altar cross was of beaten silver, with symbols of the evangelists carved in boxwood (part of the core onto which the metal was



ALTAR BRASSES, BY GEORGE J. HUNT

beaten). These were particularly effective, as the result of careful proportioning in the design, and of many weeks of hard labour on the part of the craftsman, during which time consultations and changes were made in order to perfect as far as possible the Gothic character of the work. The result was most worthy of the special commendation which was awarded these efforts.

The reredos, forming a very dignified background for the altar and its adornments, was a very simple piece of good woodworking of rational design. The principal decoration, the carved figures of St. Benedict, St. Agnes, St. Helena, and St. Vincent, brought before the public examples of the best ecclesiastical sculpture in wood obtainable in the present day.

First the reredos and its niches was designed and then the figures were drawn and carved with the greatest care that they

might embody the great essentials of portraying the character in face and bodily strength of the saints of the Church, clothe them in the proper vestments or habit of their time or order, and make them fit the niches designed to receive them by remembering that they are a part of the architectural design and that the whole conception must be in harmony. Each of the figures showed a keen appreciation and careful study of the life history of the saint. As an example of the possibilities of high attainment in the art, the carving of the figure of St. Benedict was specially noticeable, dressed in the habit of the great religious order of his founding, his office being indicated by the crosier and book. The representation of the texture of the cloth of the habit was in itself a wonderful piece of carving. The fact that the structural nature of the oak of this figure happened to lend itself to the beautiful result



ALTAR CROSS, BY J. T. WOOLLEY



PULPIT, BY IRVING & CASSON



LECTERN, BY IRVING & CASSON

was not of the great importance which was manifested when the carver availed himself of the opportunity to obtain a desired result.

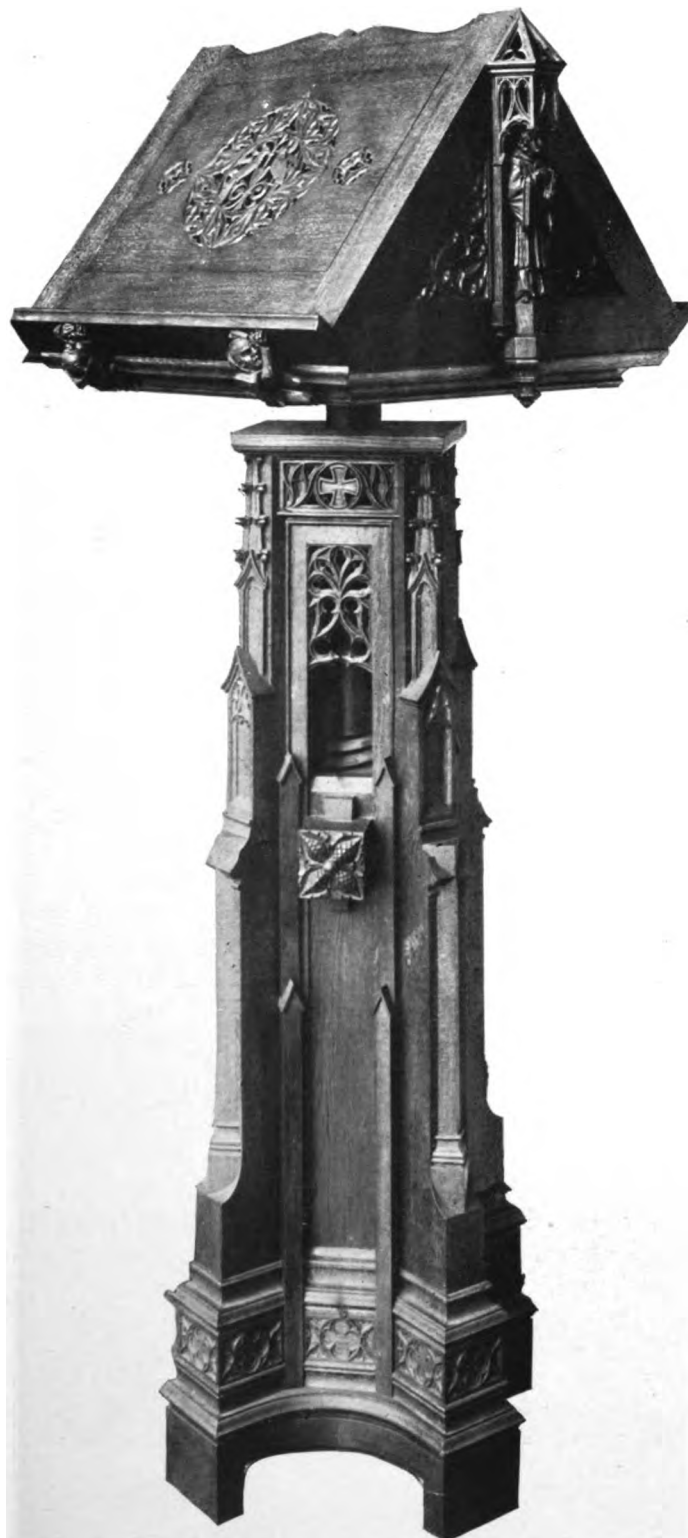
Hardly less conspicuous than the reredos was a chapel screen of carved and moulded oak. Both are now to be seen in their permanent positions in the Church of the Advent, Boston. A pulpit, now the property of Emmanuel Church, Cleveland, Ohio, and a lectern belonging to the chapel of the University of the South, at Sewanee, Tennessee, both of oak and somewhat

elaborately carved with vine and leaf motifs and figures of prophets and saints, together with a carved altar-book rest and a credence table carved *à jour*, with kneeling censer bearers, completed the woodwork which had been ordered by different churches. The two latter pieces and the altar brasses previously described are the property of Grace Church, Manchester, N. H.

Three wall panels in oak, The Last Supper, House Altar after a German model, and a Crucifixion, were examples



THE LAST SUPPER, BY I. KIRCHMAYER



LECTERN FOR ST. ANDREW'S CHURCH,
SOUTH PASADENA, CALIFORNIA. EXE-
CUTED BY IRVING & CASSON



DETAIL OF CHALICE VEIL, BY MRS. GEORGE F. HARDING

of wood carving deserving of special commendation. The Last Supper here reproduced represents a leaning towards an American style in ecclesiastical figure work that is within bounds if termed American Gothic figure carving. This term is permissible surely if the carving of the same subject in the choir of Amiens Cathedral is French Gothic. The figures in the former example are the equal of those in the latter and the character and method of carving is as surely American, and good at that. With all due regard to the unfortunate

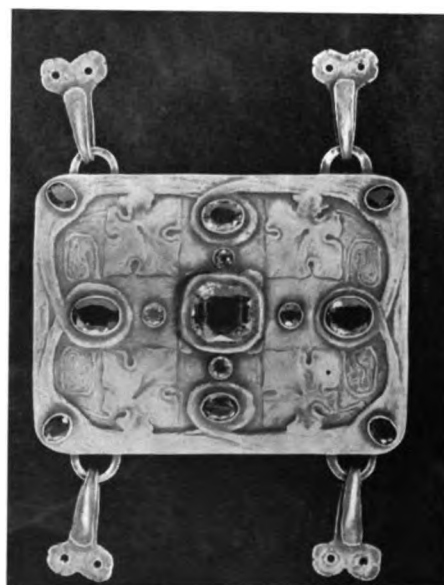
position of the Amiens example, which occasioned the attempt to carve an optical illusion, the perspective of the former is infinitely the better.

Examples of needlework, although few in number, were of a high order of workmanship. Photographs of embroidered altar frontals with actual examples consisting of several details, "a study for an angel," "angel's head," and "the Christ head" showed the rich effect obtainable in texture and with the capacity to "carry" that the effect be not lost at a distance. Two chalice veils, one of embroidered work and the other of exquisite lace, an embroidered burse and a funeral pall, completed the list of needlework. Much more should have been obtainable, for the vestments of the church service are numerous and give unlimited opportunity to workers in this field.

Antique church plate in gold, silver, and brass was easily to be obtained to supply the deficiency in the number of articles submitted by the society, but the purpose of the department being very different, viz. the encouragement of workers in present day ecclesiastical art, the examples shown were reasonably sufficient. In addition to the altar brasses and cross already mentioned, a sanctuary lamp of beaten brass, copper,



SANCTUARY LAMP, BY ARTHUR J. STONE



MORSE, BY HELEN KEELING MILLS

and silver, an alms bason of brass with a silver inscription band, and a richly jewelled chalice of gold, loaned by Trinity Church, Boston, were models of the excellence which may be attained in the intelligent working of these metals. These three pieces were the work of the same silversmith, and in each instance the workmanship was superb and showed a sympathetic knowledge of the work in hand. Another expression of individuality of craftsmanship appeared in a silver chalice and a jewelled morse, executed in a peculiarly beautiful method of treating plain and decorated surfaces. While the contour and detail of the knop of the chalice often appeared in old examples, this was executed with much feeling and in a thoroughly artistic spirit. The crucifix of coloured enamel was well placed and the general result was a very pleasing production of the art of the worker in silver. This work was for Canon Douglas, of Fond du Lac. Two articles begun for the exhibition but uncompleted were a jewelled silver chalice of unusual design and splendid workmanship and a thurible of chiselled brass, now the property of the Church of the Advent.

Church glass of a quality distinctly ecclesiastical in all its essentials being difficult to obtain ordinarily, it is not surprising that on this occasion only one win-



ALMS BASON, BY ARTHUR J. STONE

dow was displayed, that having been completed for the Church of the Holy Family, Latrobe, Province of Quebec. The subject, St. Hugh of Lincoln, mitred and with pastoral staff, was a strong, well-balanced figure. Other decorations in the window possessed those qualities of colour harmony and strong effective leading, as identified with the period of which the design was an adaptation; all in all, a window in harmony with Gothic architecture. Considering the effort that is being made in this country adequately to fill the demand for good glass for church decoration, it is surprising and plainly to be seen that there is an increasing amount of the work of English studios being imported for our use and that at the most three artists supply the best, and that of the three one is pre-eminently a master of the art, and is affording to this generation the extreme pleasure of new work conceived and executed in a spirit akin to the work of the fourteenth century in England, and in many ways quite the equal of most work of the best period in France or England.

Now that the arts and crafts movement is made manifest in the decoration and embellishment of church architecture, it may be well to try to define where the work may begin and to what ends it may attain. Most people know what is meant by the



MORSE, BY HELEN KEELING MILLS

expression, "An Arts and Crafts House," and at once form an impression of what such a house might be if carried out from beginning to end in the best spirit of the style in the manner of several well-known and enthusiastic workers of the day. As Gothic architecture came to be the visible expression of the Christian religion, and developed naturally century after century, the style had become a fixed one in all its essentials, but with grand opportunity for development of detail and the carrying forward of motifs for use in every conceivable direction without misleading the mind from the great Gothic truth, a style complete, embodying structural form and decoration in one. The term, "Arts and Crafts Church"

cannot be applied to the church edifice that is designed after the fundamental laws of Gothic architecture, for the work itself denotes the characteristics that must be everywhere predominant in the structure of the fabric. The term may very well be applied to much church furniture in wood, metals, and fabrics, as was clearly shown in most of the examples exhibited, but it must not be thought of as a form of art taking the place of Gothic art, but rather that it is used to express the existence of certain qualities in design and execution which are recognised in all work of individuality, where there is to be seen the trend of new ideas and the earnest effort to attain perfection in the details of all ornament.



CHALICE, BY HELEN KEELING MILLS



CHALICE
BY GEORGE J. HUNT



CHALICE, BY ARTHUR J. STONE

ST. VINCENT'S ABBEY CHURCH

By John T. Comes

THE building of a Catholic church is, from the nature and associations of the edifice, the most grateful and inspiring task a Catholic architect can undertake. The number and character of the churches built when religious faith was uppermost in the minds of men, and when the authority of the Catholic Church was unquestioned by a Christian people, have more than an incidental connection with the religious characteristics of the days that saw their growth, and speak volumes for the appeal that religion and the things connected with religious worship made to the artistic instinct. Indeed, so profound is the influence of faith on architecture that the inference from the churches that are built to the quality of the faith that builds them is a fair one.

In the long years of the Church's history there have been many movements inspired by religious zeal and pregnant with architectural triumphs. The wonderful powers of assimilation in the youthful Church were made manifest when she converted and set the stamp of her own individuality upon the architecture of a highly cultured pagan people, when she made basilicas of the halls of justice and Christian churches of pagan temples. It was something more than a mere evolution occasioned by the change of purpose which the edifice was to serve. It was a real transformation. Their kinship is apparent; but there is about the Christian basilica a subtle and essential spirit that marks the immeasurable distance by which it is separated from the older type. That it could effect so startling a change when it had scarcely freed itself from the grime of the underworld of Roman catacombs promised well for this infant Church.

If we would see the fulfilment of this promise as well as the most characteristically Christian period of church architecture

we must go to that vigorous spiritual era following the invasions of the barbarian hordes into southern Europe and to the movement in church building inaugurated and carried along chiefly by the spiritual children of St. Benedict. It would be impossible to enumerate all the circumstances that contributed to the final development of that movement, but it may be pointed out that the very rawness of the material, the vigorous and hardy type of manhood that had lain fallow through ages, contributed not a little to its full flower. Naturally their earliest efforts in an architectural way were imitative. They strove to reproduce the classic style of the Roman period and, overreaching themselves, gave us a new type, the Romanesque. In its vigour, its strength, and its boldness, it was more typical of its creators than it was faithful to its model, and it is an interesting conjecture to fancy what its ultimate splendid development might have been, had it not been arrested in its full career by the victorious Gothic.

The influence of the Church during these ages is unquestioned. These be the dark ages. There was this awful mass of humanity to be leavened. It had come like a destroying angel, it had wiped out civilisation, it had no religion worth the name, no ideals in art, no culture; it was raw, reeking humanity that the sons of St. Benedict caught up and strove to fashion on a divine model. What wonder that there should have been a period when only unseen forces wrought, when the craftsman was still a prentice, the master still a pupil, when man almost bestial was rising by slow degrees to his full stature. Enough that out of its travailing was born our modern civilisation.

"Produced too slowly ever to decay,
Of form and aspect too magnificent to be
destroyed."

The monks of the West were the agents of this transformation. They taught agriculture to a nomadic people, tamed their fierce unrest, directed their magnificent energies into unaccustomed channels, showed them new ideals, and taught them to evoke new forms of beauty at which, even to-day, we have not ceased to wonder. In and around the cloister were gathered the most deft of the craftsmen of the period. Each abbey became the centre of a town or village made up of these with their families, tradespeople, and the tillers of the soil. Within the cloister their children attended the monastery school, and from their number were recruited the monks of the order. It was not so much an abbey with its dependencies as it was a corporate body, each part of which was dependent on every other, the body of monks no less than the body of craftsmen. In the course of time certain abbeys became famous for the skill of their craftsmen in special lines of handiwork and an interchange of workmen became common. Wherever there was secular work of any magnitude, it fell to the lot of the craftsmen at the neighbouring abbey. The castle of the secular ruler, the palace of the king, the public buildings of the more important towns, all levied on the abbey for its workers skilled in the uses of wood and stone and wrought iron. But their chief work was that which was concerned with the church itself. In the cottages of the village street the looms were busy with tapestries for its adornment; the fingers of the women wove delicate embroideries for its altars; from the forge of the smithy came the hinges and wrought iron grilles of its choirs; gold and silver smiths vied with each other to find expression in their materials for a beauty in chalice or pyx or cross that would excel that which their fellows produced. Under it all ran the deep current of faith into which all the artistic effort of the day struck its roots and whence too it derived its power of sustained effort. "We admire," says Montalembert, "the works of the Roman masters and tyrants of the world, they used the strength of a hundred different nations to create those constructions which archæ-

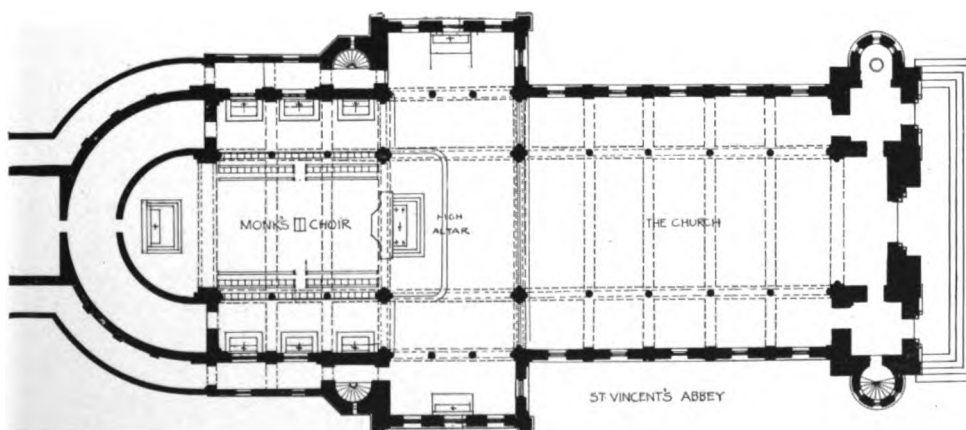
ologists and the learned have taught us to place above all others. But what, then, must we say of the poor monks? They have taken nothing from any one, but without treasures, with the sole resources of spontaneous gifts, and with the sweat of their own brows, they have covered the world with gigantic edifices which are left to the pickaxe of civilised vandals. They have achieved these works in the desert without roads, without canals, without machinery, without any powerful instruments of modern industry, but with an inexhaustible patience and constancy and at the same time with a taste and discernment of the conditions of art, which are the envy and despair of modern academicians and architects. There is no society in the world which could not go to their school to learn the laws of stability and of beauty."

It is not a little curious to find in the twentieth century and in this country a place in which the traditions of an older day are still operative, and to discover that the sons of St. Benedict to-day are not altogether unworthy of their forerunners of the ages of faith.

In 1846 a pioneer missionary priest, Father Henry Lemke, recognising the urgent need of assistance in his work among the Germans throughout western Pennsylvania, went to Europe with a view to presenting the needs of the people, and to enlisting priests for the work. While in Munich he visited St. Boniface's Abbey, and there inspired a monk of the order to secure the permission of his ecclesiastical superiors to found a house of Benedictines in the wildest and most inaccessible portion of the territory in which Father Lemke had the cure of souls. Father Boniface Wimmer, with four students and fifteen lay brothers, landed in New York, September 17, 1846. They proceeded to Carroltown, near the summit of the Allegheny Mountains, intending to settle there, but yielding to the solicitations of the bishop of the diocese, Right Rev. Michael O'Connor, D.D., they left Carroltown on October 6th, and eight days later religious routine of the rule of St. Benedict was taken up in their house on the site of the present monastery



ST. VINCENT'S ABBEY



GROUND PLAN

in Westmoreland County. They were not without a sense of sturdy independence, and one of their first official acts was to petition the Holy See that they might be freed from the dominion of the mother house and constituted an independent abbey. Their petition was granted and the Rev. Boniface Wimmer was appointed the first mitred abbot.

Their location topographically was in the best spirit of their traditions. The mediæval couplet:

*"Bernardus valles, colles Benedictus amabat,
Oppida Franciscus, magnas Ignatius urbes,"*

ascribed the love of valleys as the location of their monasteries to the Carthusians, of hills to the Benedictines, of towns to the Franciscans, and of great cities to the Jesuits. In the heart of the Alleghenies and on the crest of one of its foothills under the very shadow of the Blue Ridge they founded the abbey. The region abounded in big game, and their first home was a single-roomed shooting box built strongly of logs, occupied each hunting season by wealthy Philadelphians, and known as Sportsman's Hall. Tales of those early years indicate the privations which this little band of pioneers endured, and the indomitable cheerfulness with which all obstacles were overcome. Priests and students and lay brothers worked shoulder to shoulder in the fields, and by dint of much labour they were able in a little while to plan a more pretentious structure than Sportsman's Hall. The buildings which they erected still stand. They were frankly utilitarian, without pretence or ornament, and yet in their severe simplicity not without charm. They were arranged around an open court or cloister garth. Their materials were almost entirely local. They made moulds for the brick in the carpenter shop; they mixed the clay near a running stream in the valley below and filled the moulds by hand. They set the bricks in long rows in the sun for preliminary drying, and sheltered them from the frequent and sudden storms of that hill country. They quarried their own limestone and burned their own lime. They dug sand from the banks of the streams and opened their own

coal mine. Lumber was to be had on every hand. The farm sustained the community; they raised cattle, built a grist mill where they ground wheat, not only for themselves, but as the country around became more thickly populated, for the neighbouring farmers as well. They built a forge and blacksmith shop; in their way of life and in their work they were self-sustaining to an almost incredible extent.

It goes without saying that the tremendous growth in the population of western Pennsylvania and the consequent importance of their monastery and school were unforeseen by these builders. The relation and grouping, as well as the character of the old buildings are rather a haphazard result of unlooked-for developments than a complete and masterly scheme. But when the time comes, as it surely will, for the rebuilding of the group, the simple and solid qualities and the right instinct displayed in these old buildings give us an assurance that it will be worthy of the traditions of the order that gave to the world some of its most splendid architectural triumphs.

Even now there gleams the dawn of a new day. Only recently the abbey church, designed by Mr. William Shickel, of New York, was completed and consecrated to the service of religion. It is something to gladden the heart of the church architect, grown weary with the tricks of the commercial and ecclesiastical decorator and furnisher, with sham methods of construction, plaster columns and vaulting and the rest of the paraphernalia of churches, built by men who have little understanding and no appreciation of what an honest and worthy church building should be. I recall distinctly my own sensations on first seeing the new church, in the days when the talk of reform in church building was confined to a few enthusiasts, and when a truly consistent church edifice was hard to find. Through a vista of trees and against a background of deep purple with which the autumn clothes the slopes of the Blue Ridge I saw this dignified and well-proportioned church. I was almost afraid to venture within. I thought I knew the class of



THE WEST FRONT OF THE ABBEY

church to which it belonged, and the sensation of agreeable surprise with which I surveyed the interior from the doorway is one of the pleasant recollections of my professional life. There was an atmosphere of honesty and beauty about it that was as refreshing to the spirit of the architect as the brisk morning air among the hills was to the man from the pent-in city. The interior was long and well proportioned, with a semicircular apse and transepts at the eastern end. The clerestory columns were of polished Scotch granite and the arches of solid brick, the decoration, restrained and quiet, in excellent taste; especially pleasing was the colour scheme of the apse, variegated old gold and green, with an effective and ever-changing play of light and shade. Fortune was very kind to me on that September morning and the lay brother whom I met just within the portals of the church had, it transpired, superintended the construction of the building. He was named Wolfgang, and what with his name, his old world courtesy, the sim-

plicity and straightforwardness of his every word and action, and the religious atmosphere of the place, I had much ado to shake off a conviction of unreality, and to make myself believe that this was indeed the twentieth century and western Pennsylvania. Made one by the freemasonry of builders, we went together from the crypt under the sanctuary in which the abbots are to be buried, through the ambulatory and deep chancel into the galleries in the transepts and over the vestibule, and up to the heavy walled, uncompleted towers, the brother supplying the while a running commentary, informing alike as to the building and to his own worthy craftsmanship.

The construction of the building covered thirteen years. There was no contract with a general contractor, no bond to complete the building in eight months, and no indifferent and ignorant mechanics. Workmen were hired as needed and lived in the monastery building. They attended a conventual Mass each morning before going to their work, and in the evening be-

fore going to bed had night prayers in common in the old abbey church. They were not hurried at their work, were treated with the utmost consideration, and in every possible way were encouraged to give the best that was in them to the work in hand.

The church is of brick, with stone trimmings, and every brick used was burned in the monastery kilns. They sawed lumber, cut from their own lands, in their own mills, and during the winter piled it on the drying floor of the brickyard, keeping a moderate fire the while to season it. They dug limestone and made lime of the very best quality, within sight of the church door. The frames of the doors and windows and the finer woodwork within the church were prepared in the monastery carpenter shop. All this work was either done or superintended by the lay brothers of the order.

The carving of the capitals on the clerestory columns and over the main entrance was done by a Polish workman who had something of the old world feeling in his work as well as in his manners.

A restless spirit, hunted about the world by a volatile temperament, tarried here long enough to decorate the walls and ceilings and would seem to have been happy for a brief space. They tell tales of his stay among them, and how that eventually the *wanderlust* reasserted its mastery and he vanished as mysteriously as he came. It was as though one were listening to the account of an abbey builder of seven centuries ago.

The total length of the church is two hundred and fifty feet, and its width seventy-five feet. The transepts measure one hundred and twenty feet. The height of the nave and choir is sixty-two feet. The sanctuary and choir occupy almost half the building, the communion rail being located at the line of connection between the nave and the crossing. The choir stalls are at the rear of the high altar, and with the pews and stations were, very properly, designed by the architect himself. The importance of harmony between the details and decorative work and the architectural scheme is often lost sight of, and not infrequently an architect sees the splendid effect

of his work ruined by a most execrable assortment of church furnishings, in the choice of which he has no word.

The altars are nine in number, of simple design, executed in white marble and Venetian mosaic. The high altar, as before stated, is placed at the meeting of the choir and crossing and is of good design. Six of the smaller altars are symmetrically arranged in the aisles of the choir, and two in the ends of the transepts.

It is not to be supposed that the church is without fault, and that if one were disposed to be critical, he might not say harsh things of some features of the building. The style itself, modified and adapted from the Rhenish Romanesque, is not the ideal one for an institution of this kind, yet it was found to be flexible enough to yield to the very practical condition of cost, a condition that is not appreciated and respected as it should be by theorists.

The painting on the clerestory arches, representing, as it does, stone vaussoirs, is reprehensible as sinning against truth. But it is a defect easily remedied. The capitals of the columns carved in stone, while of excellent design, lack variety and freedom and are somewhat monotonous in their similarity. The inevitable Munich window does what it can to disturb the general harmony. When will workers in glass realise the conventional limitations of their art and give us windows without perspective and without the other accessories of a painting on canvas? Hofmann may have been a good artist, but that in itself is no sufficient reason that church windows should have become more or less modified copies of his paintings. To criticise Munich windows unfavorably is, in some quarters, to be anathema; but *entre nous* one may say these things without incurring a suspicion of heresy.

The purpose of this paper, however, is not critical. I desire simply to point out that the traditions out of which the splendid architecture of the past grew are still alive in unsuspected quarters, and that they await the coming of one who, master of the technique of his art, shall give himself wholly over to them. The time is ripe for



INTERIOR, ST. VINCENT'S ABBEY

his coming. The growth of the Church in America has created a demand for objects of Christian art of every kind. Already the commercial trafficker in ecclesiastical art is aware of a changed spirit, and his dividend sheet, whence he derives all knowledge, artistic and other, begins to show how the wind sets. Here and there individual artists and artisans arise who depend more on the artistic quality of their work than on the quantity of articles manufactured. They are learning, too, albeit slowly, that there is a greater reward than money to be had from their work, and out of their faith and the satisfaction of their artistic instincts and their sense of freedom from a vicious commercial system, work is being produced that is eminently worth while. The reform and progress of Catholic architecture in America will inevitably be spasmodic and slow. It must depend, as movements

of the kind always do, on the combined efforts of a comparatively small number of clergymen and architects who will work towards the light with such patience and forbearance as they may. I like to think that the scheme of architectural education advanced by this magazine could find its fullest development in a monastic order, such as the Order of St. Benedict, where the traditions of the past are strong, where religious zeal and the spirit of self-sacrifice are found, and where unity of aim and singleness of purpose pass from one to another of the members and students of the community. That this little community of Benedictines in Westmoreland County should have done what I have described in the foregoing sketch, by the sole aid of their traditions and their faith, in flat defiance of present day methods, augurs well, I take it, for the future of Catholic art in America.

ABOUT CERTAIN AMBOS

By The Rev. Henry Norbert Birt, O.S.B.

VISITORS to some of the ancient basilicas and churches of the continent, especially of Italy, cannot but have been struck by the beauty and variety of the elaborate ambos still to be met with here and there. Their use and history merit study, not only from the historical, but also from the architectural antiquarian; to the one they will teach something of the rites and discipline of the age to which they belong; to the other they are, like so much else, links in the chain of the evolution of applied art.

The ambo, so striking a feature of ancient Christian churches, is, in essence, a raised platform in the nave, reached by steps leading up to it from two opposite sides, and surrounded by a low wall or parapet. Durandus (lib. 4, Ration, cap. 24, n. 17) explains this form by pointing out that the one flight of steps was on the left or east (Orient), to be used for *ascending* to the platform; and that the other was on the right or west (Occident), for the purpose of *descending*, from the analogy of the rising and setting of the sun.

"The principal use of this ambo," to quote Sir G. Wheler (Description of Ancient Churches, p. 78), "was to read the Scriptures to the people, especially the epistles and Gospels." The ambo, which is the predecessor of the modern pulpit, was originally put to other and various uses. Its etymology is traced from the Greek ἀναβαίνειν, to mount; but it was called by other names as well, as βήμα *bema*, *pulpitum*, *pyrgus*, *auditorium*, *tribunal*, *exedra*, and *analogium*. In France in more modern times it has been called *Jube*; but this term is also applied to what we know as a chancel screen. (Cf. Cabrol. *Dict. d'archeol. chret. et de liturgie*.)

The natural and universal practice of putting a person who may be instructing or addressing a gathering on a higher level

than his audience, in order that he may the better command a view of them, sufficiently accounts for the adoption of such an ordinary expedient in liturgical usage for the chanting of lessons, epistle, and Gospel, and for making public ecclesiastical announcements, leading devotions, and pronouncing homilies and discourses to the faithful. Thus episcopal notices, fasts, and vigils were published from the ambo; and the third Council of Braga (578) ordained that the date on which Easter should fall should be thence announced. (Mausè. *Concèl.* ix. col. 840). At such times as heresy was troubling the Church, the "Letters of Communion" which bishops or churches sent to one another in token of spiritual union in one faith were read from the ambo. Although the second Council of Nice forbade any person not ordained to the grade of reader to mount the ambo, nevertheless the custom crept in for the emperors to be crowned thereon in full view of their subjects. Pope Pelagius declared his innocence of a charge laid to his door from an ambo; similarly, the patriarch John of Constantinople promulgated thence the orthodoxy of the first four general councils; and Charlemagne ordered that emancipation of slaves about to be promoted to holy orders should be proclaimed from the ambo for greater solemnity and publicity.

It was customary for the epistle and gospel to be read from a lower and higher level respectively, to symbolise their comparative relation to one another. In cases where one ambo served for both epistle and gospel, it was occasionally constructed with two levels. A very fine example of a two-tier ambo is that of St. Mark's at Venice, which, moreover, possesses a special feature in the cupola which crowns it. This beautiful work of art was probably modelled on the lines of the celebrated

ambo erected by Justinian in the church of Sancta Sophia, in Constantinople, a description of which has been preserved by the pen of Paul the Silent. (Cf. *Mique. Patr. Gr.* tom lxxxvi. b. col. 2251-2264.)

The situation of the ambo differed in various churches. In the very ancient basilica at Ravenna it is placed near the old choir, called the lower choir, nearest the nave. In the other churches of Ravenna, however, the ambos stood in the nave, quite separated from any other portion of the fittings of the building. In Rome, too, in certain churches, such as that of San Stephano, in Via Latina, San Clemente, and Sta. Petronilla, as also in the ancient basilica at Tours in France, the same disposition prevailed.

Certain famous ambos may here be specially referred to, and the sources indicated where a full description of them may be found and illustrations of them given.

The beautiful ambo of Salonica has been elaborately described by M. Ch. Bayet. (*Mémoire sur un ambon conservé à Salonique, la représentation des mages en orient et en occident durant les premiers siècles du Christianisme, dans les archives des missions scientifiques.* Série iii. 1876, tom iii. p. 445.)

Unfortunately, this superb monument has been divided into two parts, half of it being in one church, half in another. When it was entire, it formed a hollow semicircle, the two platforms or desks being at either end of the diameter. These were reached by six narrow steep treads rising to either side from the middle of the inner part of the circumference, which measured about fifteen feet. The height exceeded five feet. The two upper treads on each side widened into a small platform for the reader. The whole also probably stood on a plinth. This work of early art may be divided, for purposes of description, into three sections. The lowest section, which is the best preserved, shows figures under or within an arcading; but though in a measure isolated by this exigency of position, they constitute two groups of subjects: the magi (a) seeking Christ,

(b) offering their gifts and adoring. The canopies are convoluted or shell shaped, the arcading being supported by columns of a transitional style, and the archivolts have double mouldings. The second section consists of the tympana between the archivolts of the arcading; and the last is formed by bands of foliage with birds and chalices interspersed.

The ambos of Ravenna already alluded to are remarkable. That in the cathedral, as a contemporary inscription on it attests, was erected by St. Agnellus, who was archbishop of Ravenna from A.D. 553 to 568. It is circular in form, approached by balustraded steps from either side. The ornamentation consists of a series of squares, as on a chessboard, within floriated mouldings, each square showing an artistically sculptured representation of some symbolic animal, arranged in lines, facing inwards towards the centre. These are fishes, geese, doves, harts, peacocks, and lambs, in the order given, counting from the bottom. This selection must have been made in accordance with a definite and understood plan, for similar dispositions are noticeable in the other ambos of Ravenna. Thus on that in the Rasponi Palace there are fish, lambs, peacocks, harts, and doves; at the church of St. John the Evangelist, fish, doves, peacocks, harts, lambs, and doves; at the church of SS. John and Paul, fish, geese, peacocks, harts, and lambs. It has been ingeniously suggested that possibly this arrangement was adopted to show more or less the order of these animals in the scheme of creation, rising from the denizens of the deep through those that walk the earth to those that fly in the air. The objection that militates against this theory is the confusion of the order in the four examples. This beautiful specimen of early Christian art in the Duomo at Ravenna was mutilated during the eighteenth century when the steps and the coping disappeared. (Cf. G. Robault de Henry, *La Messé, études archéologiques.* tom iii. p. 11. An engraving of the ambo is given on p. 12.)

The ambo in St. Agatha's at Ravenna is remarkable as exhibiting an instance of the



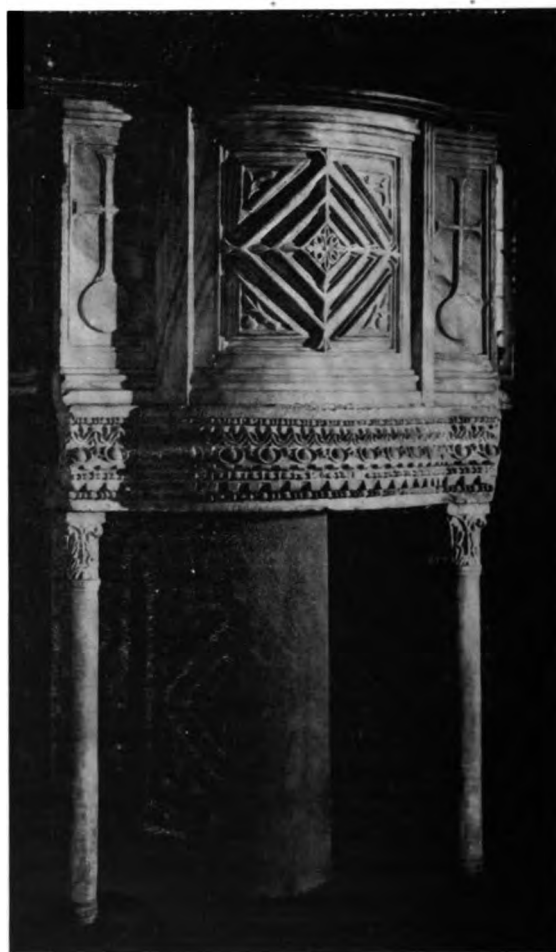
AMBO IN THE CHURCH OF SS. JOHN AND PAUL
RAVENNA

adaptation of ancient pagan remains to Christian ecclesiastical uses. It is constructed out of a hollow, inverted, truncated, veined white marble column, fluted in such sort that the base of the original column now forms the cornice and coping of the ambo. (Cf. Henry, *ut supra*, tom iii. plate clxxvii.) Another and still simpler form of ambo is that to be seen in the cathedral of Murono (cf. Henry, *ut supra*, tom iii. plate clxxviii.), which is circular or barrel-shaped, flanked on either side by flat surfaces, all three sections ornamented by plain panels in moulding, enclosing crosses of early design, the whole supported on slender octagonal columns.

Even after undergoing the vicissitudes of every kind which a checquered existence of so many centuries inevitably entails, Rome retains a series of churches whose antiquity dates back to the earliest times of freedom enjoyed by the Christian Church. Although the great age of some of these monuments has perforce necessitated "restorations," not always carried out according to knowledge, which have re-

sulted in the concealment of original work, or in the removal or adaptation or even destruction of some of their original distinctive features, nevertheless, the city of the Cæsars and of the popes still possesses many notable examples of early church architecture; and, what is still more to the present purpose, examples survive of that adjunct of church worship, the ambo, the most celebrated of which are in the churches of Sta. Maria, in Cosmedin, Sta. Maria, in Ara Coeli, San Clemente, San Pancrazio, and San Lorenzo fuori le mura.

The ambo in the church of San Clemente (which ancient building is in the possession of and served by the Irish Dominicans, whose bygone prior, of the characteristically national surname of Mullooly, did much for its restoration), is furnished with



AMBO IN CHURCH OF ST. APOLLINARUS
RAVENNA

two desks, one at the top of the steps facing the altar, the other below the steps, facing the opposite way. It is suggested that the lower desk was intended for the reading of the epistle, the higher for that of the gospel. (Cf. Noget-Lacondre, *Les ambons des églises de Rome*, in the *Bulletin Monumental*, 1862, tom viii. pp. 262-268.) Other beautiful examples whose details have been described with care are those at Modena (P. Bortolotti. *Di un ambone Modenense e di qualche altro patrio avanzo architettonico cristiano*. Modena, 1882), Sta. Maria, in Castel S. Elia, near Nepi (F. Mazzanti, *Palpito di Gregorio IV ricomposto dai frammenti esistenti a Castel S. Elia presso Nepi*, in the *Nuovo Bull. di*



AMBO IN THE CATHEDRAL OF RAVENNA

AMBO IN CHURCH OF THE HOLY GHOST
RAVENNA

arch. crist. 1869, pp. 34 *et seq.* with plates.) This ambo shows a somewhat divergent peculiarity of construction, and judging by the illustration of its reconstitution by Signor Mazzanti, must have been a notable specimen of art and of artistic treatment. Another ambo, whose remains exist (cf. *Mélanges d'histoire et d'archéologie de la société helvétique de Saint-Maurice*, 1897, tom i. p. 55, with plate) was in the church of St. Maurice at Chablais (*Agaunum*). It is in some respects like that at Saint Agatha's at Ravenna, being circular; it is of white marble, but the sculptures that adorn it belong to the Merovingian period, and represent a vine with leaves and fruit, in a panel whose borders are formed of two vertical bands on either side; the inner ones with knot or basket-work, the outer with palms. Horizontally, below the panel, the bands have palms and interlacing arcading, reminiscent of Saxon work.

Another group of ambos has recently been described by Mr. J. Tavernor-Perry in the *Burlington Magazine* (September,



AMBO IN SAN LORENZO FUORI LE
MURA, ROME



AMBO IN ST. MARK'S, VENICE

1906, pp. 396-403. "The Ambones of Ravello and Salerno"). His interesting paper may be studied with profit; for besides describing the ambos of the two churches which specifically furnish the subject and title of his article, Mr. Tavernor-Perry provides engravings of several of the ambos already referred to in these pages, as those of San Clemente, San Lorenzo fuori le mura, and Sta. Maria in Ara Coeli. In addition to these, the *Burlington Magazine* contains views of the beautiful ambos, in the cathedral at Salerno, in the Benedictine Monastery at La Cava, and in San Giovanni del Aoro, and in the Duomo, Ravello. Those who have seen these wonderful structures, even those who have to be content with the illustrations of them here mentioned, will readily endorse Mr. Tavernor-Perry's eulogium of them as "for their size, their variety, and their beauty, perhaps quite unequalled."

The gospel ambo in the Duomo at Ravello is a large and lofty oblong platform raised on twelve granite columns, all the materials having been obtained from still more ancient buildings. The parapet walls exhibit a series of panels ornamented with discs of porphyry and interlacing ribbons of glass and marble mosaic, surrounded with a carved foliated decoration. The pilasters are crowned with ornamental finials. The reading-desk is supported by the figure of an eagle which seizes in its talons the hair of a man with a serpent twined round his body.

In Salerno cathedral four priceless black porphyry columns support round arches, on which stands the platform of the epistle ambo. At La Cava the columns employed are spiral, resting, not on solid bases, but on the backs of couchant, or, rather, passant lions. Mr. Tavernor-Perry calls attention to the remarkable similarity of the lions supporting the columns at Ravello (as at La Cava), with those to be seen at Pisa.

Although, unfortunately, in a very inadequate way, some attempt has here been made to indicate the great divergence of design that exists, as applied to ambos; but the commonest type is, perhaps, that furnished by Ravenna cathedral. It has served, more or less closely, as the model or archetype of countless pulpits dating from the sixteenth century onwards, as may be seen in churches of Italy and France, for example; though, of course, by the adaptation and application of renaissance treatment, they have too frequently been altered almost out of recognition. In London, the Brompton oratory exhibits a simpler form of that treatment, not without its merits. Wood is the material there employed, thus seemingly justifying C. J. Bunsen (*Basiliken des Christlichen Roms*, p. 48), who thought, though it would seem without sufficient grounds, that the earliest ambos were originally movable, and hence made of wood like so much else of the earliest church furniture, as altars and episcopal chairs. The new Westminster cathedral reverts, for its pulpit, to the older and more familiar type, but of course with Byzantine feeling in its decoration.

Milton (*Ref. in Engl. Bk. I*) remarked that "the admirers of antiquity have been beating their brains about their ambons." It is doubtless due to a spurious antiquarianism that the English pulpits of the seventeenth and eighteenth centuries, once popularly known as "two and three deckers," but now, happily, almost things of the past, owed their origin. These fearsome structures were evolved out of the inner consciousness of designers who possibly thought they were reproducing the beauties and the purposes, if even as only far-off echoes, of the wonderful ambo of St. Mark's, Venice. How far they had, indeed, drifted from the spirit of the early artists is patent to any one who will compare old engravings of English churches with those referred to in this paper.

SAINTS AND THEIR SYMBOLS

ICONOGRAPHY FOR NOVEMBER

By *The Rev. P. H. Ditchfield, M.A., F.S.A.*

November 1st. "All Saints."

November 2d. "All Souls."

November 3d. "St. Winefrid," Virgin, Martyr. (R. K.) Seventh century. A pathetic story is told of this Welsh saint, the daughter of a soldier named Teuyth, who placed her in charge of St. Beuno. One day her father was worshipping with St. Beuno in a little church, when Winefrid stayed at home in order to prepare something that was necessary for the Mass. Then a powerful prince came to the house, requesting drink, and was smitten by her charms. She repulsed him and fled towards the church, but the prince rode after and cut off her head. A spring of water sprang up where the ground was stained by her blood, and the water of St. Winefrid's Well is still said to possess healing qualities. Some accounts state that she was restored to life, and the prince, cursed by St. Beuno, died. On the Ringwood brass she is represented carrying her head severed from her body.

November 4th. "St. Charles Borromeo," Bishop, Confessor. (R. K.) A.D. 1584. Nephew of Pope Pius IV, he rose to high dignity in the Church, and at an early age became Archbishop of Milan and cardinal, but his spiritual life was not overshadowed by his exalted rank. He took for his models the holy Ambrose and Bishop Fisher, of Rochester, adopted great simplicity of life, visited the remote places in his diocese, climbing the high towering rocks of the Alps. "A bishop's garden should be the Holy Bible," he said to one who suggested that a garden should be added to his palace. He ordered his clergy to catechise children. His endeavours to reform the monasteries created enemies, and an assassin fired a shot at him while he was praying at the altar of his chapel. When the plague broke out at Milan he remained at his post to comfort the sick and dying, and there is a painting of him in the Louvre, communicating the sufferers. Le Brun depicted him kneeling before an altar, a rope around his neck.

November 6th. "St. Leonard," Confessor. (E. K.) A.D. 520. This saint lived in France in the time of the Visigoths, and is the patron saint of Limoges. He is also the patron saint

of prisoners, as he loved to release them from their fetters, according to the old English rhyme:

"But Leonard of the prisoners doth the bandes asunder pull,
And breakes the prison doores and chaines, wherewith his church is full."

The Prince of Antioch, Bohemand, son of Robert Guiscard, when he came to France, in 1106, visited Limoges and offered silver fetters at the saint's altar for his escape from captivity. He is often represented in art releasing prisoners from the stocks. On our English roodscreens he appears with chains or manacles with a lock, with chains and a crosier. Broken fetters, an ox lying with him, holding by a chain a youth who is mounting a ladder, are some emblems of the saint. Andreo del Sarto (Viennese gallery) painted him with fetters in his hand, and in an engraving in Camden's *Britannica* he appears holding a vane.

November 10th. "St. Andrew Avellino," Confessor.

November 10th. "St. Martin," Bishop, Confessor. (E. & R. K.) A.D. 402. His charitable act of dividing his cloak with a poor man has been seized upon by many artists, and appears in numerous paintings. The incident occurred outside the gate of Amiens, where stood an old man bare of clothing, begging. Martin, who was a young soldier, not yet baptised, had nothing to give save his cloak; so drawing his sword he cut it in twain, and gave one half to the beggar. He is usually shown on horseback, dressed in a white cloak. Van Dyck's painting at Windsor Castle depicts the scene, also Molanus, Caxton's Golden Legend, some old tapestry of the Vintners' Company, London, and numerous other works of art in western Europe show this charitable act. Christ appeared to him clad in the portion of the cloak, saying, "Martin, yet a catechumen, has covered me with this garment." He was elected bishop of Tours and founded a monastery. His courage in opposing the Emperor Maximus, and the conduct of the Spanish bishops in their treatment of the heretic Priscillian, is remarkable. The devil oft tried to tempt him, but he resisted with the same brave spirit.



ST. MARTIN, BY CAPANNA PUCCIO

November 12th. "St. Martin," Pope and Martyr. (R. K.) A.D. 655. He succeeded Pope Theodore and held the first Lateran Council, which was concerned with the Monothelistic controversy. Subsequently he was seized and taken to Constantinople, where he was mocked, insulted, imprisoned, and treated with great cruelty. The patriarch Paul interceded for him, and thus prevented his execution. The saint bore his trials with much dignity and courage, and died in exile at Cherson in great privation. In art he appears in episcopal vestments, with an open book. Eustache Le Sesseur depicts him saying Mass, a deacon ministering, and a ball of fire over the saint's head. In a window in the Church of St. Mary, Shrewsbury, and in French sculpture and stained glass, he appears with a goose, or three geese, at his side. Weyen shows him looking through the bars of a prison. Lazzaro Baldi represents him raising a dead child to life, and on the coins of Clovis he is shown holding a piece of money.

November 13th. "St. Didacus," Confessor. (R. K.) 1463. This Spanish saint, known in his own country as St. Diego, shone as a bright light in a dark place. He lived in times of license and unrest. Murillo depicts him with a cross upon his shoulders, his tunic full of roses. A cross in his hand, or conveyed to him by an angel, is his usual symbol, sometimes he is rep-

resented wrapt in divine ecstasy while angels are preparing his meal.

"St. Britius," Bishop of Tours. (E. K.) A.D. 444. He was the nephew of St. Martin, whom he succeeded.

November 14th. "St. Erconwald," Bishop, Confessor. (R. K.) A.D. 693. He was Bishop of London, or rather of the East Saxons (675-693). He founded the two most famous monasteries of the South of England, Chertsey and Barking. He had a great reputation for saintliness and many miracles were wrought by him. At his house the two foremost church men of his day, SS. Wilfrid and Theodore, who had been long estranged, were reconciled.

November 15th. "St. Gertrude," Virgin. (R. K.) A.D. 1292. This holy virgin entered the Benedictine Abbey of Rodersdorff, Halberstadt, in her fifth year. All through her life she showed the greatest devotion and spirituality. For forty years she was abbess. She wrote a book on the "Insinuations of Divine Piety," and records her conversion to God in her twenty-sixth year. As the end of her life approached her visions of God increased. She beheld the loving heart of God smiling on her in the guise of a garden full of spiritual delight. As the Litany of the Saints was being said, St. John



SS. MARTIN AND THOMAS, BY TIMOTEO VITI

and other apostles graced her fingers with rings. In art she is represented with these seven rings on the fingers of her right hand, and a heart with the figure of the Saviour in her left.

"St. Machutus," Bishop of Brittany. (E. K.) He is better known as St. Maclou or St. Malo, and is represented in the old Sarum missal and in the crypt of Ghent cathedral, with a child at his feet.

November 16th. "St. Edmund," Bishop and Confessor. (R. K.) A.D. 1242. He was born at Abingdon, his family name being Rych. He became a famous preacher at Oxford and was made archbishop of Canterbury. He had not the courage and determination of St. Thomas, his predecessor, and mourning the evil of the times he retired to the Abbey of Pontigny, in Burgundy. Callot shows him making a vow before the image of the Virgin, to whom he was greatly devoted. "For the worship of our Lady, he worshipped all women; but thereby he was never sullied." The infant Saviour is shown appearing to him, and also St. Thomas of Canterbury, in a work by Gueffier.

November 17th. "St. Hugh, Bishop, Confessor. (E. & R. K.) A.D. 1200. Born at Avalon, in Burgundy, St. Hugh became a Carthusian monk, and was sent to England to advance the order in that country, going to the monastery at Witham. Henry II was greatly attached to him, and he became the greatest of the many great bishops of Lincoln. His charity was unbounded, and to him art owes a great debt; under his influence Gothic architecture attained its great triumph, the Early English style developing in the glorious cathedral of the Fens. Many legends cluster around his life. Callot represents his dream of seven stars, which also appears in the sculpture of St. Mary's tower, Oxford. He is shown raising to life a man who had been executed. Van Assen, in his painting in the Munich gallery, shows the saint with a swan at his feet. A mitre, three flowers in his hand, a lantern, an angel protecting him from lightning are other emblems of the saint.

October 19th. "St. Elizabeth," Widow. (R. K.) A.D. 1231. The daughter of Andrew, King of Hungary, and wife of the landgrave, Lewis of Hesse, St. Elizabeth was a model of charity and patience. Her almsgiving was unbounded. Her husband ordered her not to bestow so much charity on the poor. Meeting her one day carrying in her apron some loaves, he asked her what she was bearing. She said that her apron contained flowers, and when he demanded to see them, she unfolded her apron, and the loaves had been changed to roses. Her



ST. CECILIA, BY RAPHAEL

charity and good works are often commemorated. Holbein painted her giving clothing to a crippled child, and other artists have loved to depict her benevolence. Sometimes she wears a double or triple crown or three crowns. There is a statue of the saint at Marbourg cathedral representing her crowned and holding a church. A basket of bread and a flagon of wine are also emblems of her charity. F. Angelico painted her with roses in her robe, and she sometimes appears holding a basket of the same flowers.

November 20th. "St. Edmund," King and Martyr. (E. & R. K.) A.D. 870. He was king of the East Saxons and was taken prisoner by the Danes, bound to a tree, scourged and shot with arrows. An arrow is his emblem, the instrument of his martyrdom, which he bears in his hand or offers to heaven. It is sometimes conjoined with a sceptre or a globe. On the Colney font he is represented bound to a tree and shot with arrows. Callot shows a wolf guarding his body, and Burgmaier represents him with a bear seated before him.



THE MARTYRDOM OF ST. ANDREW
BY MURILLO

November 22d. "St. Cecilia," Virgin and Martyr. (R. & E. K.) 220 A. D. This saint, the patron of musicians, was of noble Roman birth, and was betrothed to Valerian. On their wedding night she told him that she had a guardian angel who would protect her virginity. Valerian respected her confession, but demanding to see the angel he was directed to Pope Urban, who on account of the persecution was hiding in the catacombs. Urban bade him return to his house and there he heard divine music and saw a radiant angel beside his wife bearing two garlands of roses. Torture and death awaited the devout lovers. Valerian was beheaded, and Cecilia scalded in her bath. She survived this torture and suffered little hurt, but was subsequently beheaded. She has been a favourite subject with artists. Her love of music has supplied her usual emblem, organ pipes in her hand, as in Raphael's painting in the Bologna gallery, or a harp or violin. She has many other symbols, amongst which may be mentioned a crown, a wreath of roses in her hand or on her head, a palm, a sword, a sprig of almond leaves, white roses and lilies, three wounds in her neck. In the church dedicated to the saint at Rome she is seen reposing in her tomb, and Cimabue painted her seated with a palm and a book. In the catalogue of saints she appears being boiled in a cauldron, and Gueffier depicts her showing an angel to Valerian.

November 23d. "St. Clement I," Pope and Martyr. (R. & E. K.) A.D. 100. He was the companion of St. Paul, and the successor of St. Peter. Legends tell that he was banished to the marble quarries of Cherson in the Crimea, and there drowned in the sea, with an anchor tied to his neck, by order of the Emperor Trajan. He appears on many English roodscreens and ancient frescoes. His usual emblem is an anchor in his hand or at his feet, and he wears a mitre or tiara, and bears a triple cross. Callot represents him floating with an anchor tied to his neck.

November 24th. "St. John of the Cross," Confessor. (R. K.) A.D. 1591. This saint is associated with the holy Teresa, whose life has already been mentioned. He assisted her in reforming the Order of Mount Carmel. We see him in art attired in the habit of a Carmelite with a large cross in his hand. Sometimes he bears a picture of the Virgin Mary.

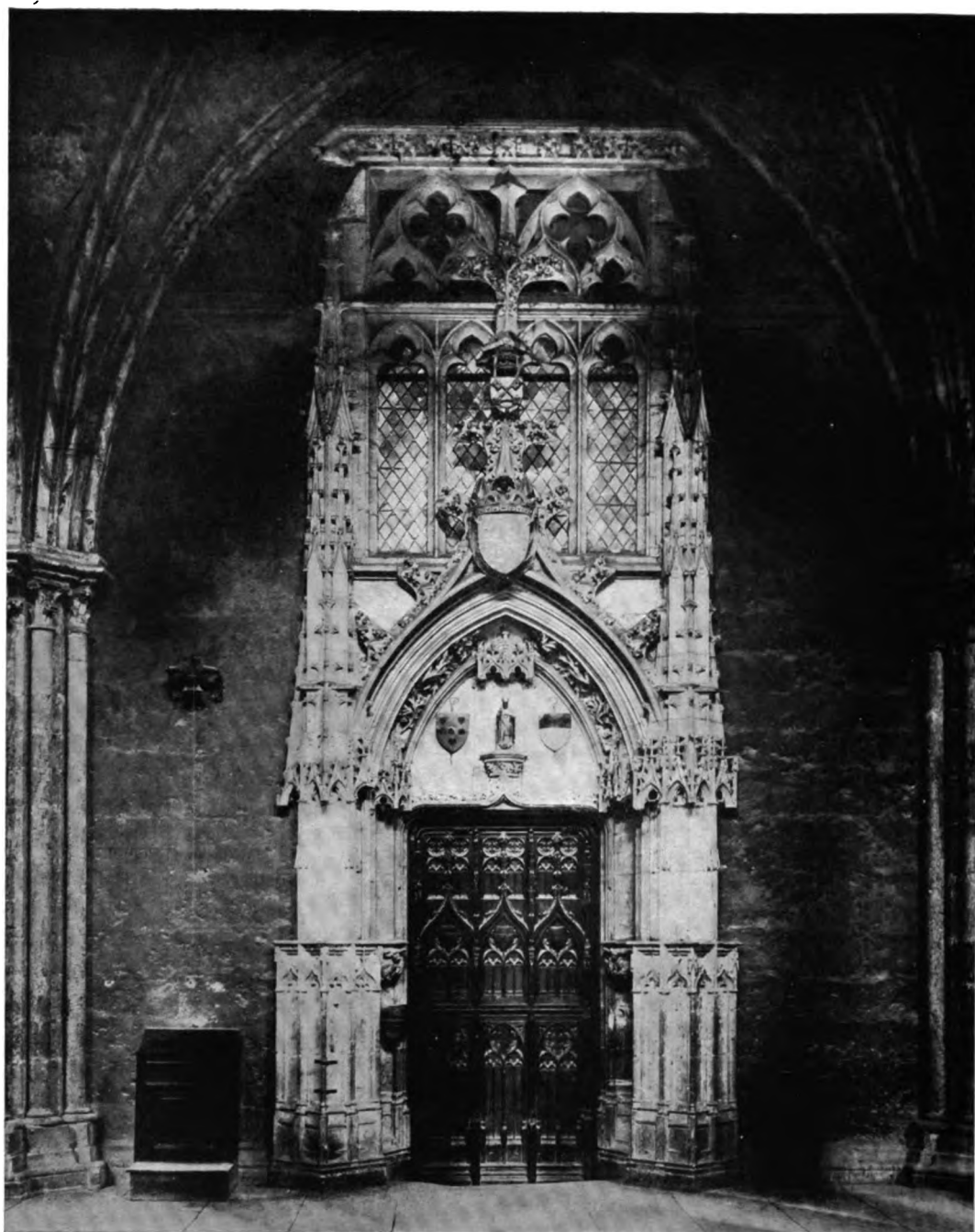
November 25th. "St. Catherine," Virgin and Martyr. (E. & R. K.) A.D. 290. This saint has been a favourite subject for artists. She was of Alexandria, and when only eighteen years of age she was so learned in the liberal arts that she was able to vanquish the sophistries of the philosophers. She was doomed to death, and

her murderers wished to torture her by means of a wheel studded with sword-points, but by her prayers the wheel was broken, though finally she suffered death by the axe. The usual emblem is the instrument of her martyrdom, a wheel set with spikes. A sword, a palm, a book, are sometimes conjoined with the wheel. Bernardino Luini painted her crowned with white flowers, with the wheel broken, and a palm held by an angel. The broken wheel signifies triumph over the malice of her tormentors, as it was broken by her prayers. Perugino painted her espoused by the Saviour, and in a fresco at Milan she is shown carried by angels to Mount Sinai. Guido, in the Turin gallery, gives as her emblems a lamb and a palm.

November 26th. "St. Felix of Valois," Confessor. (R. K.) A.D. 1212. A white stag with a cross between his horns is often used as a symbol of St. Felix. A scapular with a cross upon his breast, given to him by the Blessed Trinity, or a red and blue cross on a scapular or a broken chain are some of his emblems.

November 27th. "St. Gregory Thaumaturgus." (R. K.) A.D. 270. This wonder-worker, called also St. Gregory of Neocæsarea, in Pontus, of which place he was bishop, had great power over evil spirits. He ordered demons to come and go from pagan shrines, and converted a pagan priest by this means. He saved the city from a flood by driving his staff into the course of the waters and praying that they might not pass it. His staff took root and budded and bore leaves. He and his converts were saved by miraculous power during the Decian persecution. In art he is represented driving devils out of a heathen temple, and by his emblems, an angel, a flowering staff, and a river.

November 30th. "St. Andrew," Apostle. (E. & R. K.) The first-called Apostle of our Lord is often mentioned in the Gospels. We see him as a fisherman on the Sea of Galilee, and called to be a fisher of men. He preached in Scythia, Cappadocia, and Bithynia. He is the patron saint of Russia, and is said to have founded a church at Constantinople, and to have died at Patras. The cross on which he suffered was shaped in the form of the letter X, although in some representations it is V shaped, as on the bronze gate of St. Paul's Church, Rome. He hailed the cross with the words, "All hail, cross, which art consecrated by the Body of Jesus Christ, and wert adorned with His members as with pearls. . . . Take me hence and restore me to my Master." His usual emblem is the cross saltire, which he leans upon, or holds in his hand. Murillo's painting of the saint's martyrdom is his masterpiece.



THE CATHEDRAL, BOURGES
DOOR OF SACRISTY

EDITORIAL

THE vestments of the altar, and of the clergy in their sacerdotal aspect, have from the earliest times been recognised as offering a field for the exercise of the spirit of fine art quite equal in importance to any others afforded by the Visible Church. So they have always remained in the Roman Communion, and only the errors and revolutions of the Reformation could have nullified them in the Anglican Communion and in the consequent Protestant bodies. The humours of time have brought strange compensations. With Rome, where no break occurred and no denial of principle, the essential and even pre-eminent quality of artistic sufficiency has been submerged, until her modern vestments, tortured into ugly shapes, made of harsh fabrics dyed with aniline pigments, embroidered in the cheapest and most tawdry fashion, have become the very antithesis of beauty and of art, while on the other hand England, which for four hundred years refused the very name of sacerdotal vestment and only retained that of the cope in a legal and antiquarian way, is now demanding and obtaining copes and mitres, chasubles, dalmatics, and maniples, altar frontals, dossals, and banners that in their beauty of form and colour and the richness of their embroidery and jewellery, match well with the wonderful works of art out of mediævalism that, through bribery, poverty, and theft, have come to enrich our museums of art and our private collections of wealthy amateurs. For modern examples of the vestimentary art, we must go, not to Paris or Madrid or Rome or Vienna, but to London, or rather to England, for good vestments are now being made in numberless houses of religious scattered all over the country.

Of course in this the art of vestment making does not stand alone. Christian art of all kinds perished in Catholic as well as in Protestant countries, but the revival

is thus far primarily at the hands of a nation and a Church that for generations and with a sad perversity persisted in the belief that they were Protestant to the most exclusive degree, and as England leads in the re-creation of Christian architecture, painting, sculpture, stained glass, and industrial arts, so does she in this other and allied art of vestment making. Thus far, the demand in the Anglican Church is, of course, limited, but the field is widening daily, and we are within measurable distance of the time when every loyal and decent church must possess such store of frontals, chasubles, dalmatics, and copes as we find in the pitiful lists of the "reforming" destroyers who ruthlessly annihilated works of art that now would be well worth their weight in gold. The use of proper vestments is merely a matter of logic, decency, good manners, and æsthetic appreciation. They are, of course, inseparable from loyalty to the Catholic faith, but granting this they follow of immediate necessity, a fact that will be recognised as soon as prejudice and superstition yield to clearer methods of thought.

This being so, it may be questioned whether the time has not come for more consistent methods of development. There is a powerful enemy to be fought, the commercial organizations that, finding the field vacant, have entered in and taken possession of a fair heritage disdained by its rightful heirs. Purveyors of unimaginable atrocities in France and Germany and Austria, providing at small cost hideous substitutes for a noble art, have "built up a trade" that can only be considered as disgraceful. *Faut de mieux* the priesthood of the Roman Church accepts these things, but with no real satisfaction: they serve, and that is all. One of the chief objects of this 'magazine' is to indicate to those who desire good art in the service of God, where beautiful and genuine articles may be obtained, without recourse to the

ugly substitutes offered by purely commercial concerns. In no single category of all the domain of art is there a more crying need than in just this of ecclesiastical vestments, and if work that is good enough is offered at a just price and in adequate amounts, the battle against commercialism will be won.

As we have said above, there seems to be a need for rather more concerted action in this particular direction. Much most admirable work is done now, but sporadically, and generally in the convents of the Anglican Church or under their immediate direction. The results vary in accordance with the ability and good taste of the sister in charge, or the designer on whom she relies for assistance. Histories, text books, theoretical essays towards the upbuilding of this great art are sadly lacking, and illustrations of the great works of the past are not easily to be obtained. Of course our own national store of splendid vestments, which at the time of the Dissolution was not to be matched elsewhere in the world, has almost utterly disappeared, having been burned for its bullion, tattered for its jewels, and thriftily turned by impropiators and thieves into chair coverings and bedspreads. Only a few fragments remain, in South Kensington or in private collections, and therefore good models are rare and difficult of access. At present we have barely advanced farther than the first stages of the restoration, and the work done is personal, individual, and therefore, good as it is, lacking in sound-

ness of principle and continuity of tradition.

There is no form of art in which women have achieved greater triumphs, none which to-day offers a more fascinating field. The demand for ecclesiastical embroidery and needlework is constant and steadily increasing, and the art itself offers great opportunities, not only to skilled and brilliant designers, but to the untrained hand — under proper direction. Is there not here an opportunity for the founding of a school of church needlework, under strict religious direction, guided by designers of ability in ecclesiastical art, that might offer to women desirous of earning a livelihood, yet shrinking from matching men in their own fields of masculine labour, an opportunity for gentle and beautiful industry that would at the least be welcome?

At all events, whether such a school is possible or not, there is nothing to prevent some kind of alliance between the many now dissociated workers; conferences, the determining of lines of development, the formulating of basic principles, comparison and criticism, the holding of public exhibitions, the placing of the claims of the true producers of Christian vestments before those who need this handiwork, even though now they accept the base products of the factory and the shop. A National Guild of Church Needleworkers would do much towards advancing a branch of art that is worthy of all consideration and honour.



INTERIOR OF CHRIST CHURCH, WEST HAVEN, CONNECTICUT

CHRONICLE AND COMMENT

A curious experiment has been made by the rector of Elsdon-cum-Otterburn, a moorland parish in Northumberland. He and his parishioners have constructed an organ for his parish church, nearly all the pipes being made of brown paper. It is said to be a complete success, and was recently dedicated. It is a wonderful triumph that a parson and his people should be able to construct an instrument so elaborate and delicate as an organ with about five hundred pipes. No effort could be better for interesting the people in the work of the church, and for binding parsons and parishioners together in a common labour for the benefit of the church. The men were principally miners, stone quarrymen, and shepherds, but the intellects of our northern folk are keen. They are sharp, clever, and quickwitted, and took kindly to the work. The Elsdon organ shows what can be done by the united efforts of the people in a village, and their organ with its paper pipes will be far dearer to

them than any instrument manufactured by some great firm of organ builders, however perfect it may be in tone and construction.

The process of restoring York Minster, which has for many years been in progress, has now reached the parapet of the great central tower. The glass in the celebrated Five Sisters' Window had hitherto been protected by thick sheets of rough green glass. This is now removed, of course, with the effect of immensely enhancing the brilliancy of the old stained glass. The whole subject of adequate window protection is difficult and complicated. The remedial measures adopted are apt to bring fresh dangers. But ancient glass such as that of York becomes by age very thin and delicate. To leave it unprotected from its greatest enemies, storms and boys, is highly perilous. However, the authorities at York may be trusted to do the best possible.

In the decoration of the Chapel of SS. Gregory and Augustine in the new Cathedral of Westminster, which Messrs. Clayton and Bell, of London, have now completed, some unusual methods have been introduced in connection with the mosaic-work. The chapel, which is oblong on plan, is covered by a barrel vault and is lighted only from one side; and the vault and the upper part of the walls are covered with mosaic, while the lower parts are revetted with slabs of alabaster and marble. The arched roof is decorated with a ground of gold mosaic along the lower portions of which are arranged, three on a side, the six great Anglo-Saxon saints, Oswald, Bede, Edmund, Wilfrid, Benedict (Biscop) and Cuthbert. On the walls the pictorial mosaic is confined to the altar end of the chapel and embraces two great pictures, one over the arched recess in which the altar is placed, and the other filling up the tympanum of the recess itself. The upper picture represents St. Gregory giving his commission to St. Augustine, and the lower one shows the reception of St. Augustine by Ethelbert, King of Kent, and his Christian Queen Bertha, in their palace at Richborough. All these pictures are executed in glass mosaic, but in a somewhat novel manner, although practically it is only a revival of the most ancient methods. Instead of the tessera being set face downwards on the cartoon before being again reversed in sections and permanently attached to the ground, as is the usual modern practice, the operator has, in this case, worked from the front, fixing the tessera directly on their bedding in the position they have to occupy. The result of this method is that the finished face is not too smooth, as in ordinary Italian glass mosaic, and a more satisfactory result is obtained.

Below these pictures, and forming a reredos to the altar, are a series of full-length figures in panels, the centre of which contains SS. Gregory and Augustine, and on either side are St. Augustine's companions in his mission, SS. Paulinus, Justus, Laurentius, and Mellitus. These are all painted on tiles of a special manufacture prepared for the purpose by Messrs. Powell, of Whitefriars, the glass makers, which are cut out to the shapes of the various portions of the painting and set together with fine cement joints, not unlike the treatment of stained glass, substituting the cement for the lead. This process permits the face of the painting to be finished without the unpleasant glaze of a varnished surface, and produces an effect more like that of fresco, but is of a more durable character. This process has been named "*Opus Sectile*" from its resemblance to the ancient Roman work of that name,

which consisted of marble slabs of various colours shaped out and shaded with incised lines filled in with mastic, of which the celebrated "*Tiger and calf*" from the house of Junius Bassus in Rome is the most famous example. The effect of this gorgeous mosaic decoration combined with the rich colour of the marbles and alabaster, which are, of course, from the designs of the architect, the late John T. Bentley, in the subdued light of the chapel is satisfactory in the extreme.

Messrs. Morris and Company, of the Morton Abbey Works, Surrey, are at the present time engaged in filling in with stained glass an important series of windows in the Parish Church of Macclesfield, Cheshire, which for a long time remained undiscovered having been until recently blocked up by some incongruous monuments. These windows are in what is known as the "*Savage Chapel*," built by Thomas Savage, who having been previously Bishop of Rochester and of London, was archbishop of York from 1501 to 1508. He was interred in York minster but, as provided by his will, his heart was buried in his chapel at Macclesfield. There are three windows which are now being reglazed. In the central one, which is of five lights, is portrayed the subject of the Ascension, the upper half of the window containing the figures of our Lord and the attendant angels on either side clothed in white robes, with a rich ruby background, and standing on a firmament of deep blue. Beneath these, and occupying the lower half of the window, stand the upward-gazing disciples in robes of various tints. In the side windows, which are each of two lights, are placed figures of local saints or other persons connected with the diocese, such as St. Chad, St. Werburgh, and Archbishop Savage; beneath these are various armoured bearings, and the background of this side window is of a silvery grisaille. The rich colours of the backgrounds contrasted with the white robes of the angels, together with the silvery sheen of the grisaille, promise to produce a most jewel-like effect.

The same firm has recently produced, from the designs of the late Sir Edward Burne-Jones, the glass for a three-light window for Hawarden Parish Church. The subject is exceedingly simple, and consists of a crucifixion with our Lord upon the cross, designed as the tree of life, occupying the centre light, and the side lights, into which the arms of the cross extend, containing the figures of the Blessed Virgin and St. John clad in blue and red robes respectively; while the traceried head of the window is filled in with



ST. JOHN'S CHURCH, CAMBRIDGE
MASSACHUSETTS. MAGINNIS, WALSH
& SULLIVAN, ARCHITECTS

angels on a ruby background. Another window for the same church is also being prepared from the designs of Burne-Jones, which has its two lights filled in with two beautiful figures of musical angels bearing palms in their right hands and in their left, the one a viol and the other a zither; and the background is of a grisaille character.

Englishmen owe much to such associations as the Society for the Protection of Ancient Buildings in their efforts to preserve our cathedrals and parish churches from the hands of the iconoclast and "restorer." A committee of experts has recently been sent by this society to examine a report on the new work which has been done on the west front of this cathedral. The report is a wholesale condemnation of what has been done, chiefly to the canopies of the statues. They say:

"We could discover no reason for these renewals on the ground of their being necessary for the stability of the fabric. As to the explanation that these renewals are records of the ancient work, and desirable on that account, we cannot see that they constitute any such record. The ancient canopies were of the finest white stone, admirably sculptured, and with expressions of delicacy and finish that claim for the work the highest place in mediæval mason craft. But the renewals are carved in a coarse stone, mechanically executed, and with details ill conceived and coarsely rendered.

On the other hand the sculpture has been left in a deplorable condition; the statues are fastened up with bits of bent copper wire, and the whole front is thickly encrusted with dirt that hangs in flakes and festoons upon it. It ought to be washed. The ancient sculpture is shown by the pieces of old work in the cloister much more nearly than by the clumsy copies that have been substituted. These latter should be removed out of the front, and the old pieces returned to it. We condemn these additions to the sculpture screen as incompetent work, carried out under incompetent advice. Bit by bit the ancient art of this famous English cathedral church is being obliterated." Amongst those who have signed this emphatic condemnation are Sir W. B. Richmond and Messrs. Philip Norman, W. H. St. John Hope, and E. S. Prior.

Dr. Gasquet has recently discovered a valuable ancient English Psalter in the library of Mr. Turville Petre, of Bosworth Hall, Leicestershire. It is believed to date back to 970 A.D. and bears traces of Glastonbury authorship. Archbishop Cranmer got possession of it at the Refor-

mation and wrote his name in the book. It also bears the names of the Earl of Arundel and Lord Lumley. The volume is in its original binding and consists of two hundred and seventy-four pages in oak boards. The pages reveal the beautiful workmanship and artistic taste of the tenth-century scribe. No gold is used in the initial letters, but subdued tints of blue and brown. It contains a calendar, ninety-one folios devoted to the Latin, eight folios to the canticles used at Lauds with the Psalms in the liturgical office. A short litany appears on folio one hundred, written at a later period. Then follow one hundred and one hymns, and an unfinished sketch of our Lord in majesty. There is much else of extraordinary interest in the volume. It is expected that the British Museum will acquire it.

The old churches of East Anglia are famed for their lovely old oak-work, much of which belongs to the decorated fourteenth-century period, but still more to the Perpendicular. The illustration we give of the celebrated so-called "Spring Pew" at Lavenham is, however, rather later. It dates from 1523 and the two screens that form lines of demarcation upon its south and western sides are admittedly not only the most exquisite examples of mediæval oak-work in the County of Suffolk, but anywhere else in Great Britain. Of course, although known in these days as the Spring Pew, it is not a "Pue" at all, but a chapel. Thomas Spring was a Lavenham woollen merchant, one of great wealth, and a pious man into the bargain. Lavenham Parish Church, dedicated to the joint honour of SS. Peter and Paul, was reared in the latter part of the fifteenth century largely at Mr. Spring's expense. When he died he bequeathed his "body to be buried in the church of Lavenh'm before the awter of Sainte Kateryn where I will have be made a Tombe with parclores thereabout at the discretion of myn executors." The "tombe" has disappeared and so has the "awter," but the parclores remain and are a marvel and a delight, though vandalist hands have sadly mutilated them. Although generally speaking these screens are in conception of the fifteenth-century type, the lovely detail upon them suggests a strong element of the Renaissance. The fact is, the handicraftsmen who made them at Lavenham were Flemish. These experts had been brought over from Holland to carve the lovely woodwork at King's College Chapel, Cambridge, and their presence in this country was afterwards utilised by employing them at Lavenham with the result that there



ST. JOHN'S CHURCH, CAMBRIDGE
MASSACHUSETTS. MAGINNIS, WALSH
& SULLIVAN, ARCHITECTS

they excelled themselves. In the tower panels, as may be seen in one of the illustrations, are some round holes which some experts assume were used for confessional purposes, the penitents whispering their shortcomings through them to the attentive ear of a cleric within. But it is more than likely that they were really made so that attendants or others crowded out of this private chapel might through them, when kneeling on the floor of the north aisle, be able to witness the elevation of the Host upon the altar, which was situated at the other end of the chapel immediately opposite to these holes.

Early in the present year Mr. Francis J. E. Spring, of Madras, a direct descendant of the good old Thomas Spring, visited Europe and the home of his ancestors. In company with the rector, the Rev. Canon Scott, a nephew of the late Sir George Gilbert Scott, the great Gothic architect of the nineteenth century, he viewed with dismay what ravages the tooth of time and still the vandalistic hand of the iconoclast had wrought on the beautiful work that artistic skill had so long ago reared to the memory of his distinguished forbear. The result was, that being himself a rich man, he resolved, regardless of the cost, to have the whole property restored, as far as such was possible. Mr. Temple Moore, a London architect, was consulted and by his direction the delicate taste of renovation was placed in the hands of Mr. Harry Hems and his sons, the ecclesiastical sculptors of Exeter, and it is now anticipated that they will complete the restoration by next Christmas tide.

Amongst other rules carried out by this busy family of artificers in recent years perhaps the most important was the restoration of the famous high altar screen of the Abbey, now Cathedral, church of St. Albans. There they filled the long vacant niches, nearly a hundred in number, with statues and carved in the centre thereof the largest and perhaps the most striking figure of the crucified Christ in existence in all England.

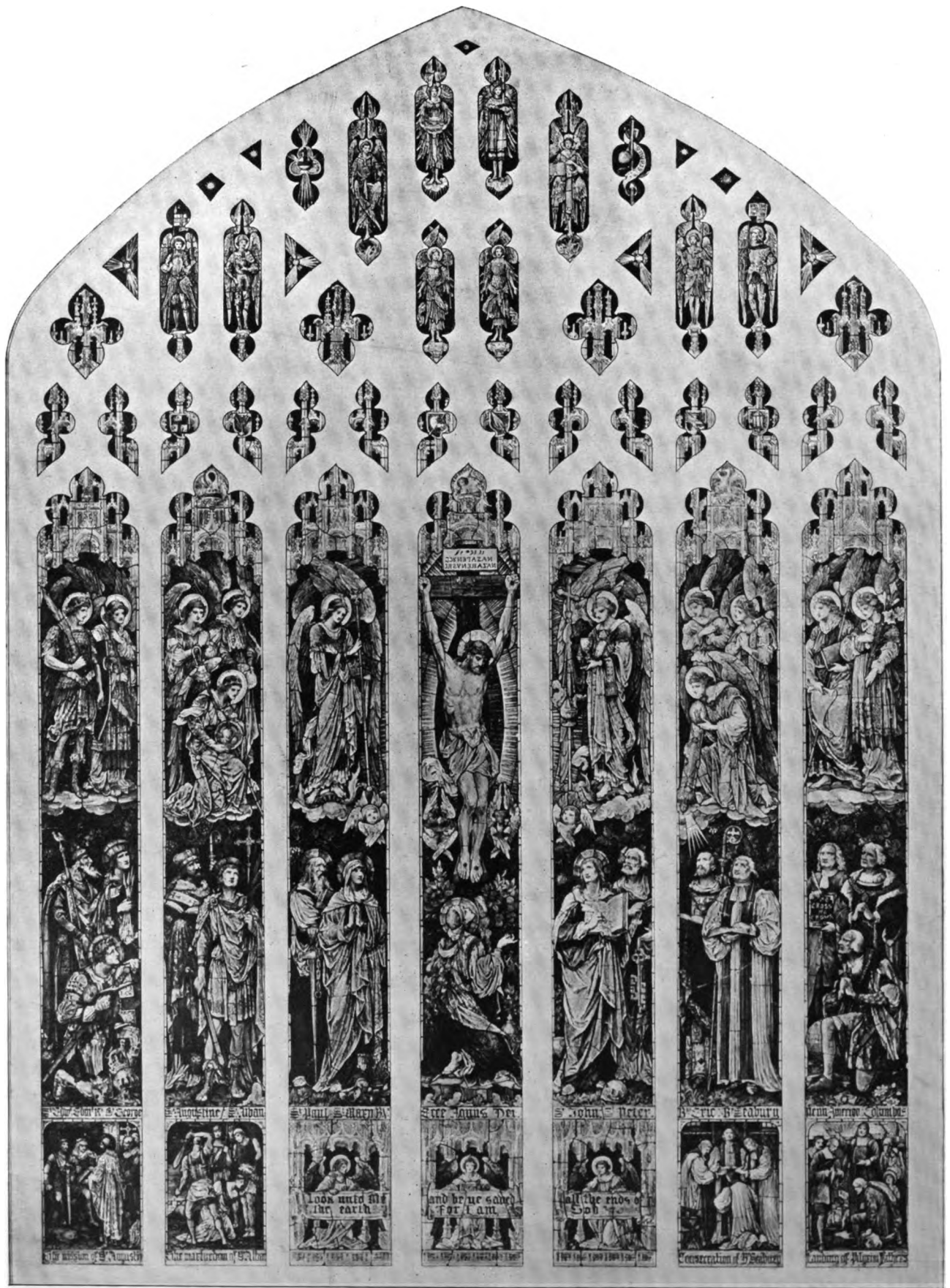
The restoration works at Winchester have brought to light about fifty fragments of the finest Early English carving in polished Purbeck marble. The interest of the find would be increased if it should turn out that these are portions of the shrine of St. Swithin. This would make the fifth discovery of the kind within recent years. The shrines of St. Alban and St. Amphibalus were the first to be recovered. Next that of St. Birinus came to light at Dorchester Abbey, near Oxford, its several portions being found embedded in a wall. Then followed the restoration of the shrine of St. Frideswide at

Christ Church, Oxford, the fragments of which were discovered at the bottom of a well in one of the canon's gardens.

At two other cathedrals restorative work is recorded. At Manchester the beautiful and well-preserved brass, with a figure and inscription commemorative of Warden Huntington, who died in 1458, has been rescued from the darkness of the crypt, and reset in a new slab of Irish fossil, the whole being placed in the choir presbytery, near the altar steps. The original Purbeck slab, being badly broken, has been carefully repaired, and occupies its former place in the crypt. Corresponding to the memorial of the first warden is now placed a similar one in memory of the late dean, Dr. Maclure. St. Alban's Cathedral is to have its north aisle stone vaulted, in substitution for its present timber roof.

Thaxted Church is one of the finest in eastern England, and for some years it has been undergoing necessary restoration. The south porch and west end have been restored, and the fine ring of bells rehung. The east end has been repaired, and an oak reredos of fifteenth century carving added. The east window, by the late Mr. C. E. Kempe, has been erected, and the east window in the chapel of St. Thomas of Canterbury is by the same artist, having been executed just before his death. The organ has just been restored: more than one hundred and twenty years ago it was erected in Bedford Street Chapel, and was conveyed to Thaxted long since. We have not seen this noble church since it left the hands of the restorers, and hope they have not dealt too drastically with it.

Church wardens and incumbents are often extremely careless about the insurance of the sacred buildings committed to their care. The amount for which they insure their churches is frequently a very small proportion of that which it would cost to rebuild or restore in case a fire should occur. Selby is an example of this. In that case the income of the benefice is small, and the town is not rich; and it would be well if the cost of the insurance of such mighty fanes could be borne by some general church fund, by the ecclesiastical commissioners, Queen Anne's bounty, or by diocesan grants. The dean and chapter of Truro Cathedral have set a good example by deciding to increase the insurance of the building from seventy thousand to one hundred thousand pounds on account of the proximity of a large number of houses and other buildings which expose the cathedral to great risks in case of fire.



THE NEW EAST WINDOW, HOLY TRINITY CHURCH, STRATFORD-ON-AVON
DESIGNED AND EXECUTED BY HEATON, BUTLER & BAYNE

Christian Art

Volume Two

December, 1907

Number 3

VERNACULAR GOTHIC ARCHITECTURE IN IRELAND

By Arthur C. Champneys

WITH ILLUSTRATIONS FROM PHOTOGRAPHS BY THE AUTHOR

THERE has been in Ireland a decided though not universal tendency, first, to assign a very large measure of independence to the Romanesque work there, and then, when the last years of the twelfth century are reached, practically to terminate the history of Irish architecture, treating its later achievements as little more than copies of foreign art and hardly worthy of special attention. A careful study of Irish ecclesiastical buildings and a comparison of these with English churches have convinced me that both these views are exaggerated — that, while Irish Romanesque has distinct characteristics of its own, it is very far from being independent of the Norman style, and, on the other hand, that the Gothic architecture of Ireland in some of its earlier examples assumes a distinctly Irish character, and that in the fifteenth and early sixteenth centuries it can claim to have become an eclectic national style. Just as there have been in comparatively recent times many colonies of various kinds established successively in Ireland, the descendants from which, if they have not become quite like pure Irishmen, have at all events changed greatly from the characteristics of their ancestors, so Gothic modes of planning, building, and decoration have in Ireland

assumed distinctive forms, even though the force of successive waves of influence from outside has tended to check this development. It would be interesting, though perhaps unprofitable, to speculate as to what Irish architecture might have become if all connection with the world outside, and more particularly with England, had been cut off soon after 1200 A.D., or again rather more than a century later, or about 1400 A.D. But we had better come back to facts.

The germ of Gothic architecture seems to have been introduced into Ireland with the rebuilding of Christchurch Cathedral, Dublin, begun not long after 1170, by Richard de Clare, Earl of Pembroke (commonly known as "Strongbow"), and by Robert FitzStephen and Raymond le Gros, Geraldines from St. David's; they were urged to it by St. Laurence O'Toole. In the succeeding years the choir and transepts were built by English workmen, who, as was natural, almost certainly came from Pembrokeshire and its neighbourhood, where, in the main, architectural ideas derived from Somersetshire prevailed. The architectural parentage of the nave, built about 1230, is very similar. The intercourse between England and Ireland was also very largely carried on through

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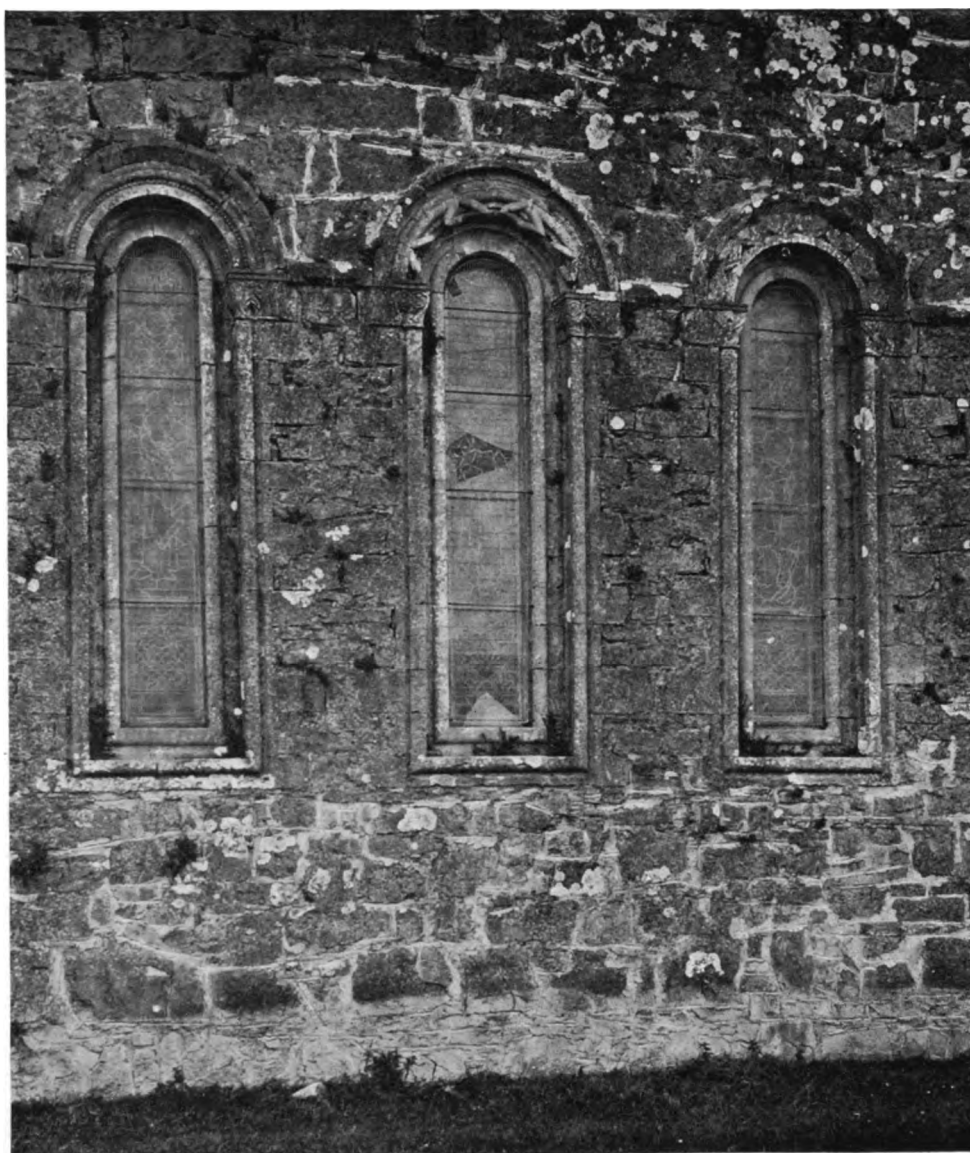


CAPITALS AT ENTRANCE TO SOUTH TRANSEPT CHAPEL, CORCOMROE ABBEY

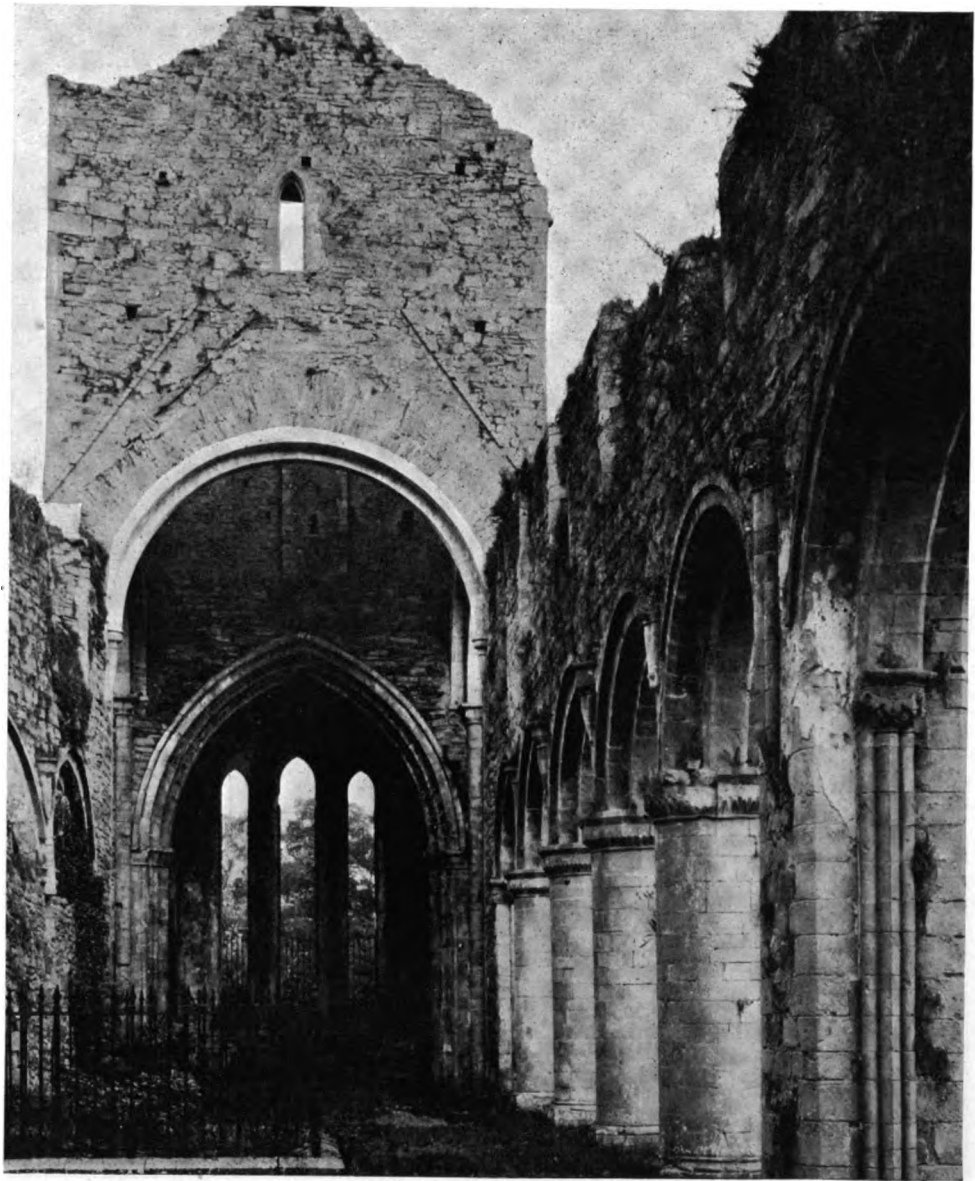
Bristol, and the influence of Somersetshire and Pembrokeshire—largely through Christchurch—upon the Transitional and Early Gothic architecture of Ireland is in various ways unmistakably marked. In the Dublin Cathedral careful examination tends wholly to eliminate any Irish influence on the building down to this time—though the western-most bay of the nave, which was being built about 1235, seems to show signs of the native working out of Gothic ideas.

Similarly English are some other Transitional buildings in Ireland: for instance, the Cathedral at Newton Trim, founded in 1206, by Simon de Rochfort. But other churches show a markedly vernacular character colouring their Transitional architecture; good instances of this are afforded by the Cistercian churches of Boyle, Abbey Knockmoy, and Corcomroe, and by Ballintober Abbey, built about and shortly after 1200 A.D. A quite unmistakable sign of Irish work is given at

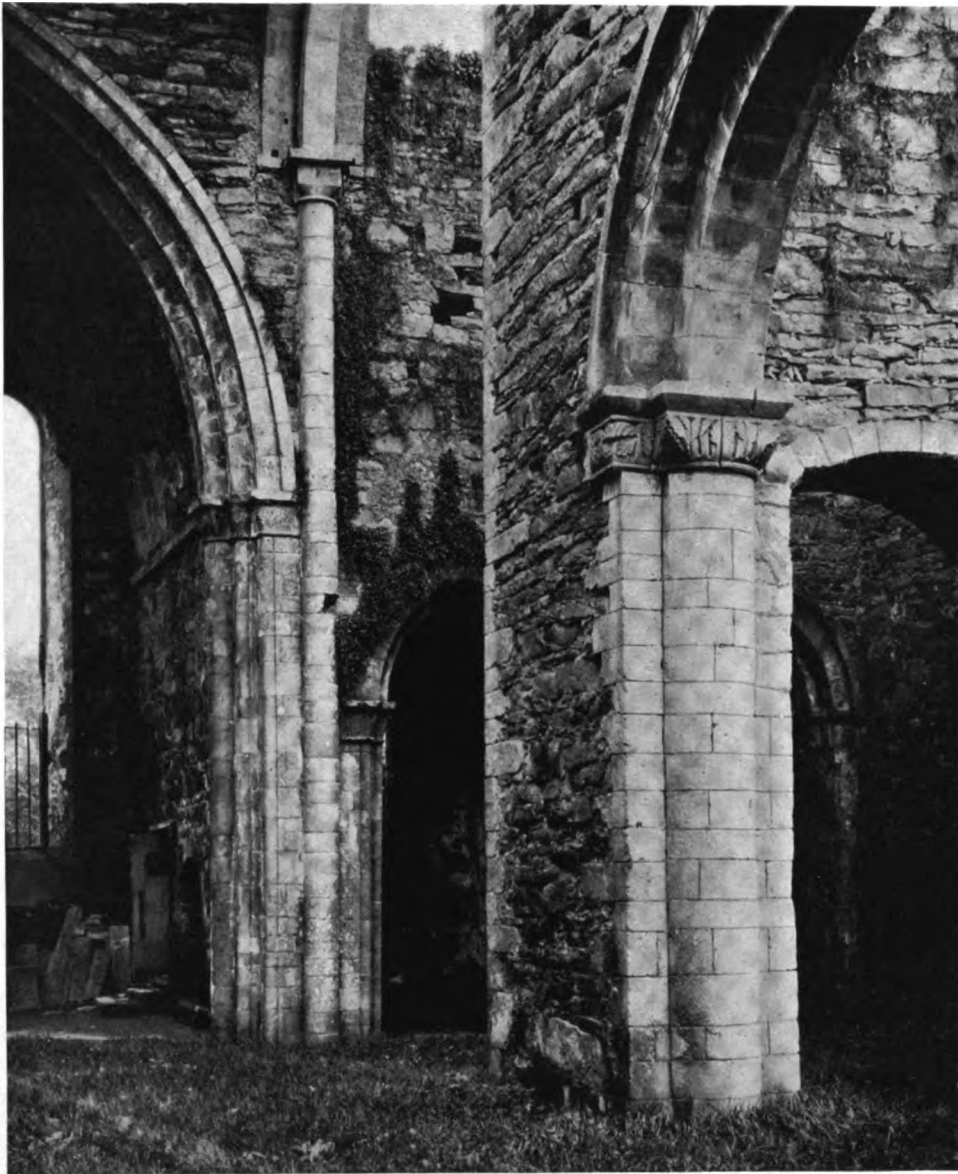
Corcomroe by the doorway leading from the dormitory into the south transept, the sides of which are very markedly inclined, as in Irish Romanesque and earlier buildings. Irish, too, is the horizontal entablature there (or perhaps rather the impost) in place of capitals—supported by shafts below—from which the round side arches of the crossing rise. Irish are also the “antæ” at Boyle—the pilasters prolonging the side walls of the nave to the west—though these are cut into pear-shaped mouldings at the corners. The plan of the three abbeys (that of Ballintober is very similar, though this was a house of Austin Canons) is the regular Cistercian one—a short chancel, the monks’ church extending beyond the western end of the crossing and then stopped by a wall or a screen, aisles and transepts built off, and one or two chapels east of each transept, cut off at the side or sides by party walls. But the combination of high round arches at the north and south (and at Boyle also



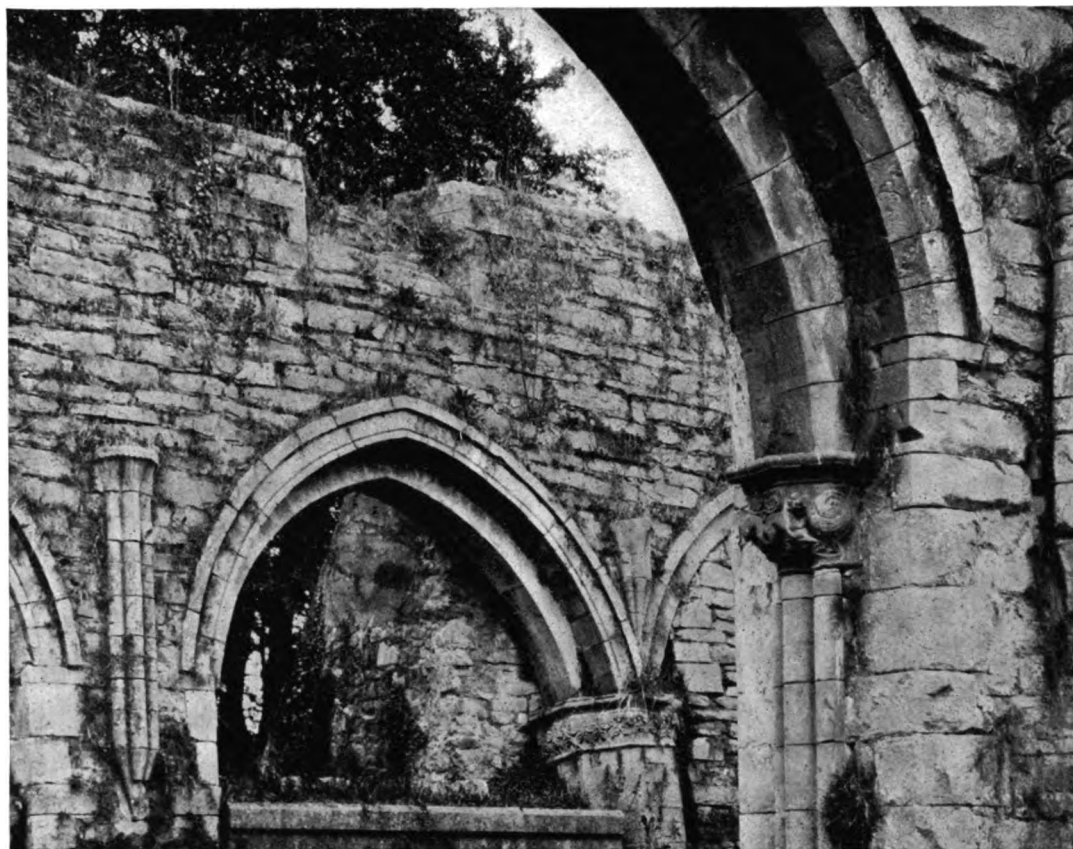
**EAST WINDOWS
BALLINTOBER ABBEY**



**BOYLE ABBEY
FROM THE WEST**



**BOYLE ABBEY, LOOKING
SOUTHEAST FROM NAVE**



CAPITALS IN NAVE, BOYLE ABBEY

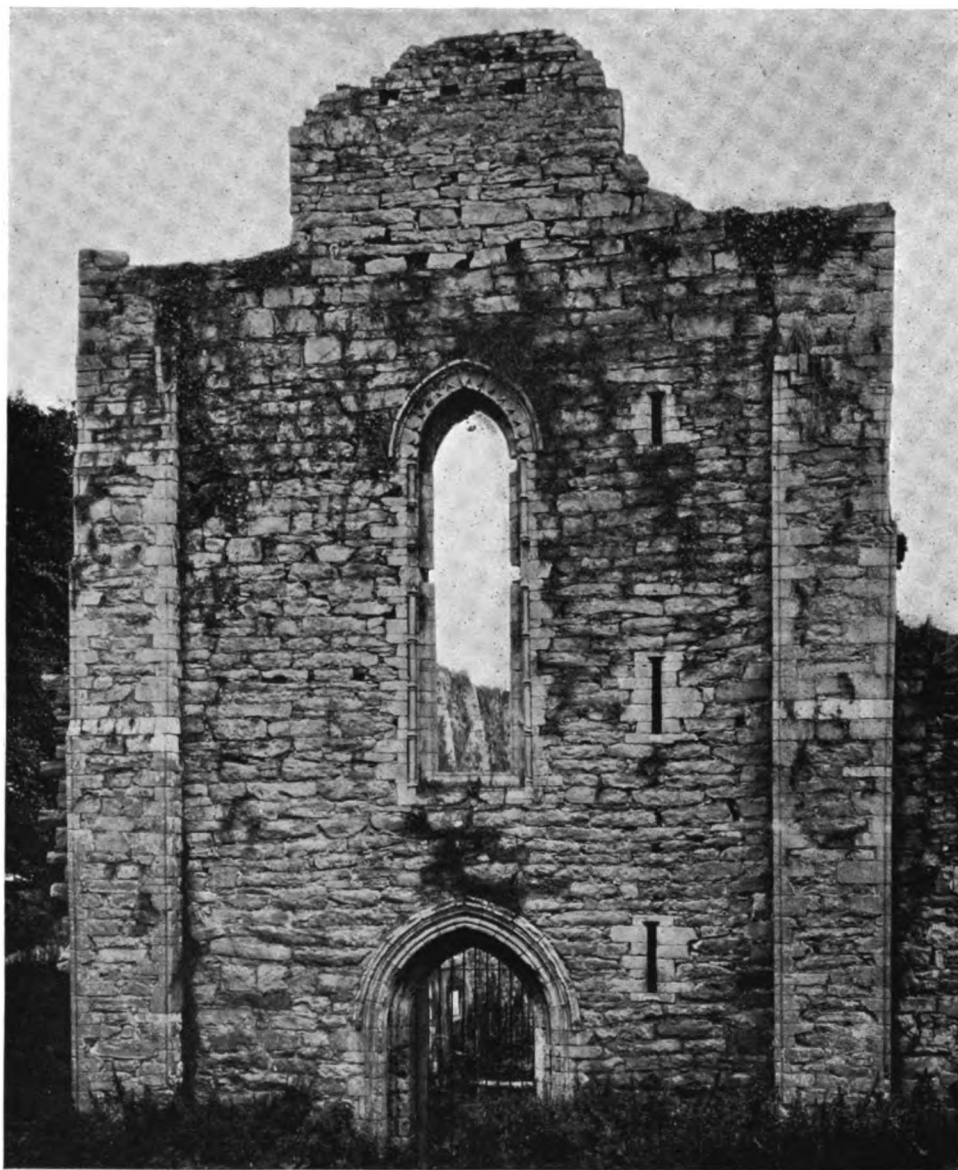
at the west) of the crossing with a pointed chancel arch is an unusual and effective arrangement. Many of the twelfth century chancels in Ireland had had a room over them according to the old Irish plan,* and at Corcomroe, Abbey Knockmoy, and Ballintober this feature was retained. Partly, no doubt, in consequence of this, the east end of these three churches takes the same shape — three windows below, just above the altar; a single window above these under the vault; and a fifth under the gable, lighting the croft. These windows may be roundheaded, as at Ballintober, or lancets, as at Corcomroe, or the three in a row may be of the former and the upper windows of the latter kind, as at Abbey Knockmoy. Many Irish churches of the twelfth century had corners terminating in a shaft (which, as a rule, forms the corner, and is not inserted in it, as in English examples); at the eastern corners of Cor-

* This also sometimes occurs in England at this period.

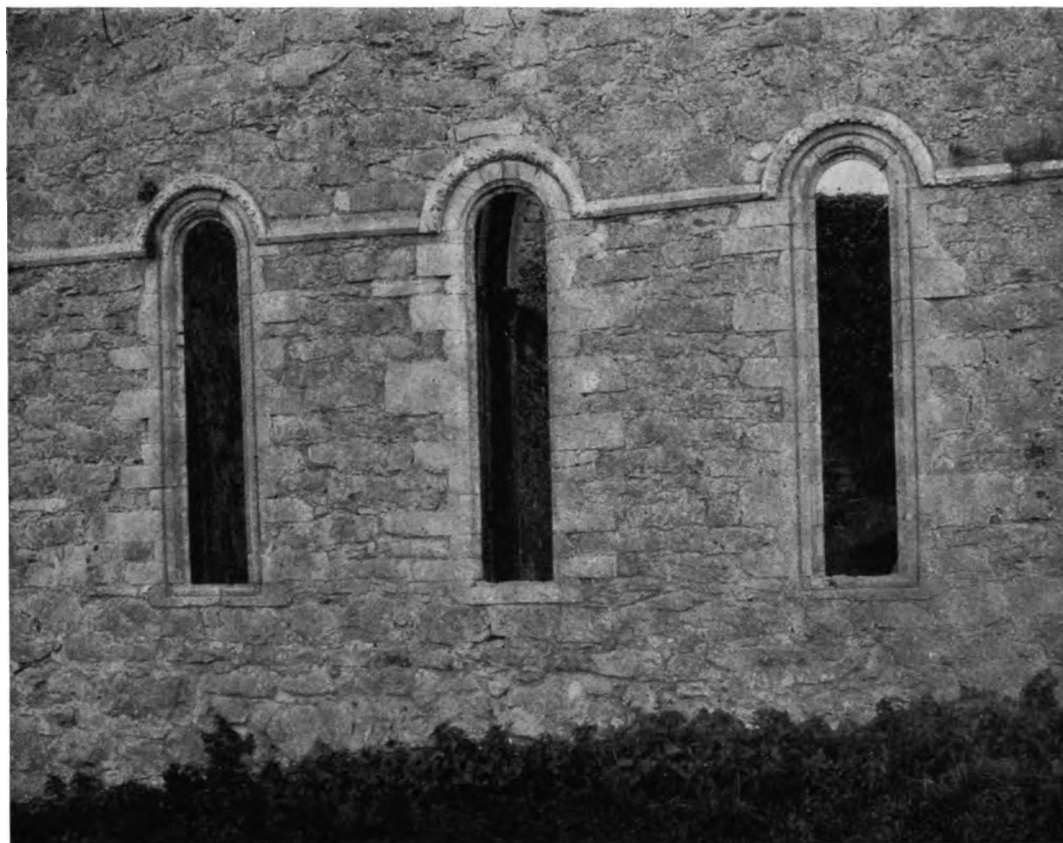
comroe Abbey Church this feature appears, perhaps for the last time, in a highly elaborated form. Each shaft springs from a triple plinth as its base, and some distance up it dies into the wall in a point; further up it starts again as a pear-shaped moulding rising out of a piece of ornament which rests upon a string-course, and it carries another string-course near the top of the building.†

Carving was forbidden to the Cistercian Order, but this direction was interpreted with various degrees of liberality. In England they allowed themselves as a rule, in their earlier days, at least simple carving, such as scallops and the "waterleaf"; in Ireland they seem at the corresponding period to have observed the rule more or less strictly in some parts of the building and forgotten it in others. At Corcomroe

† The churchyard has risen, cutting off the view of the lower part of this except to one standing close by and looking down into the ditch. For this reason no adequate photograph can be taken of this interesting feature.



**WEST END OF
BOYLE ABBEY**



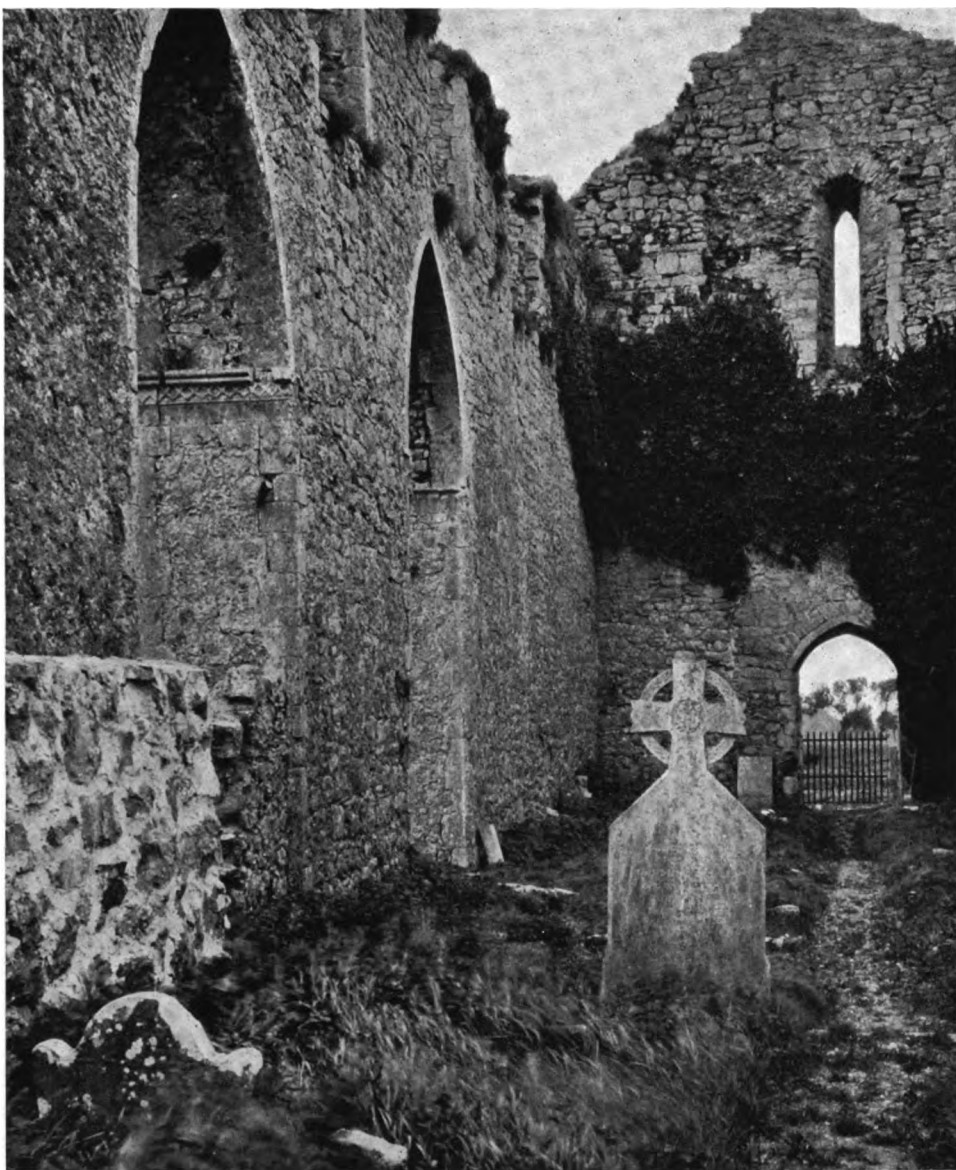
EAST WINDOWS, ABBEY KNOCKMOY

and at Abbey Knockmoy there is a considerable amount of carving in the eastern part of the church, while the nave is exceedingly plain, the arches resting upon great oblong piers or pieces of interrupted wall, though at Abbey Knockmoy there is on one of these a good piece of "gate-pattern" ornament just below a moulded impost or abacus. Since, as has been said above, the openings in the arcade were, in Cistercian churches, stopped up with a wall of considerable height, such simplicity seems really more practical and sensible than to build a more or less ornamental arcade and then to destroy the effect of it. Boyle is an exception; there the nave is more highly ornamented than the chancel and transepts.* As regards the style of the carving, the acanthus (or what is generally supposed to be an imitation of this) comes in, probably for the first time, as a motive

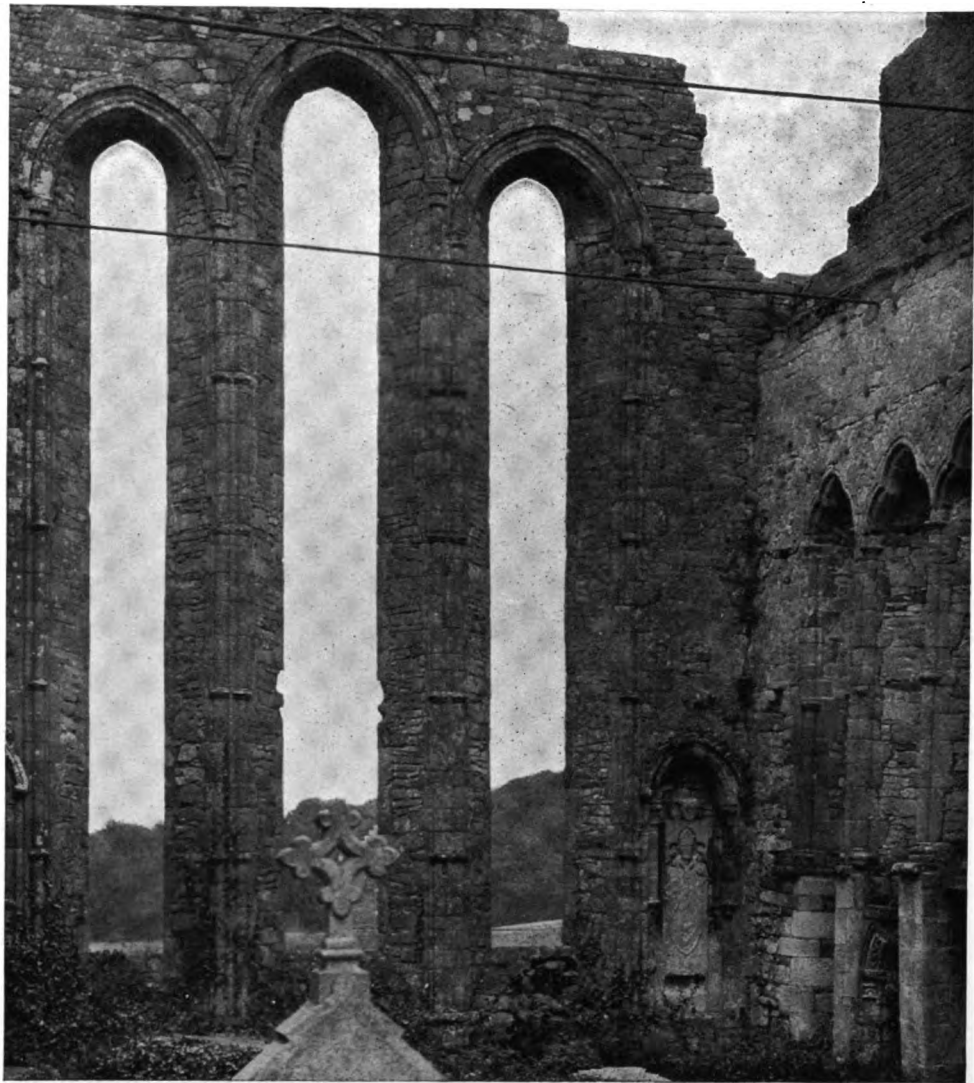
* A part of the nave at Boyle is undistinguishable from English or Norman Romanesque, in striking contrast to the parts mentioned in the text.

in Ireland, but the carving has a character of its own; ornament of this kind terminates the vaulting-shafts at Abbey Knockmoy and Corcomroe; such shafts are very frequently more or less pointed; those at Abbey Knockmoy have a curiously classical appearance. At Boyle quaint human figures and animals form the ornament of some of the capitals. At Corcomroe there are excellent bell-shaped flowers, strongly undercut, as well as most elaborate ornamentation of the arch which led into the north transept chapel. In the chapel corresponding on the south two capitals have bear heads, the hair of which is decoratively treated, as it is in earlier Irish work. A good variety of the scalloped capital, with a bit of conventional foliage in the opening of the scallop, occurs at Boyle and Abbey Knockmoy.

A curious feature of the decoration is its irregularity. Thus on the outside of Abbey Knockmoy in the row of three windows at



**NAVE, ABBEY
KNOCKMOY**



**EAST END OF
ARDFERT CATHEDRAL**



**EAST WINDOW
KILFENORA CATHEDRAL**



CAPITALS AT WEST END OF CASHEL CATHEDRAL

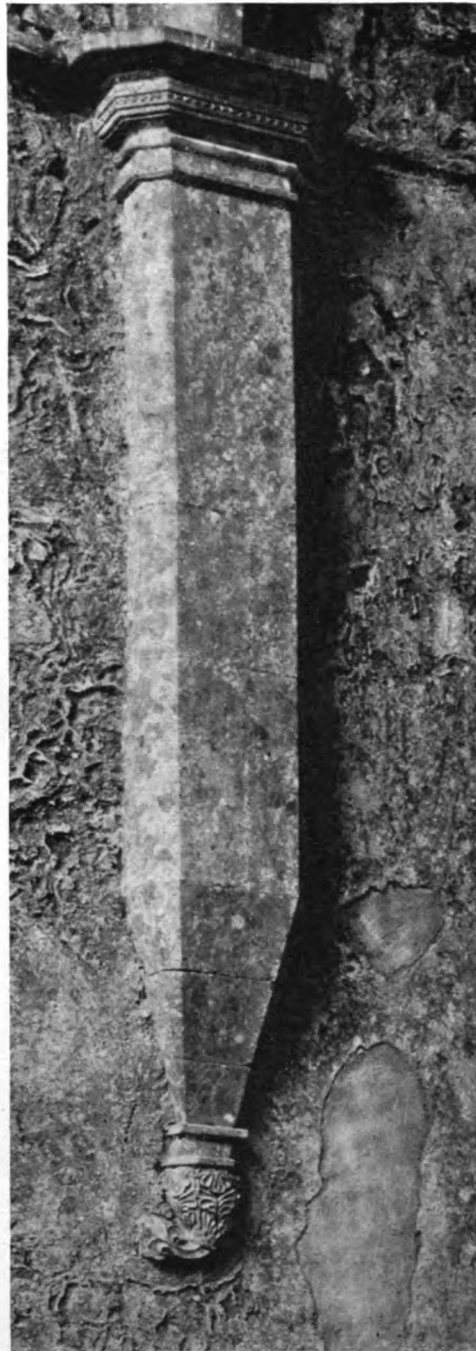
the east end that in the middle has the hood-mould over it ornamented with a sort of acanthus carving starting from well-carved human heads, to the south there is a somewhat different foliage pattern, and to the north a series of spirals. In a similar position at Ballintober Abbey the head of the window to the south has mouldings with the nailhead ornament in a hollow; that in the middle has double chevron, greatly undercut; above the northern window is flat chevron, with small subordinate ornamentation on it. This freedom as to the treatment of corresponding parts of buildings is, and remains, a sort of principle in Irish architecture. It is well illustrated by the contrast of the two capitals in the east windows of the Cathedral at Kilfenora, and by the change in the pattern of the simple panelling in the Cathedral of Ardmore.

Transitional work goes on later in Ireland than in England. But as the thirteenth century advanced the style prevailing

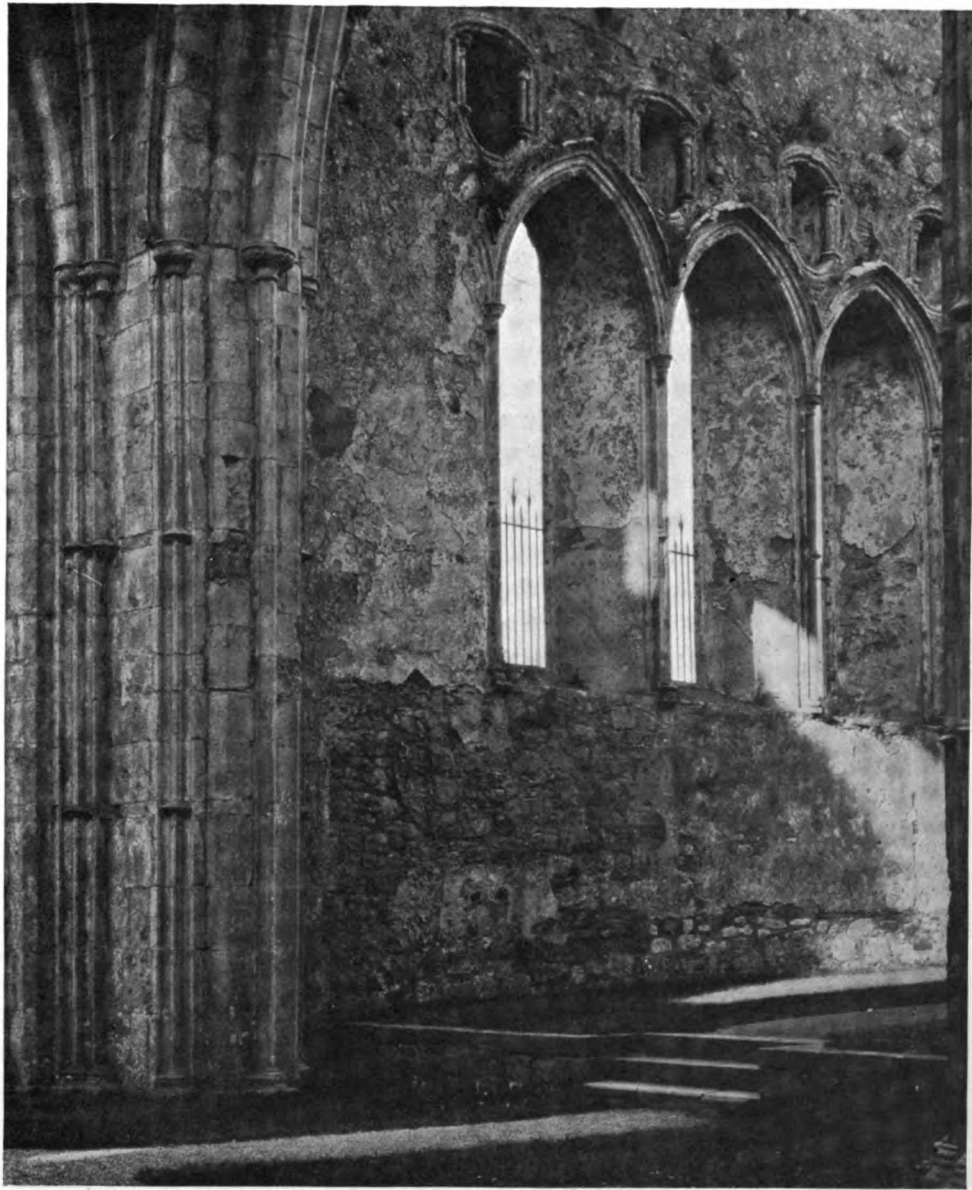
in England took full possession of Ireland as well. Kilkenny Cathedral, begun early in the thirteenth century by a bishop from England, illustrates the progress of the change, having distinctly Transitional features in its eastern limb (this was usually the first part of a church to be built) while its nave is fully developed Early Gothic. That England was, as would be expected, the source from which the style came into Ireland is shown by the round abacus, this testimony being also confirmed by many other signs. But there is, for all that, something special about most Irish churches of this period. They have, for instance, few buttresses; these seem to be used only where they are absolutely required. Thus Hore Abbey (near Cashel) has strong and elaborate buttresses at its eastern corners, but the nature of the ground probably made this necessary. In general they are apt to be conspicuous by their absence, to an eye accustomed to English buildings. One reason for their



CAPITALS OF CHANCEL
ABBAY KNOCKMOY



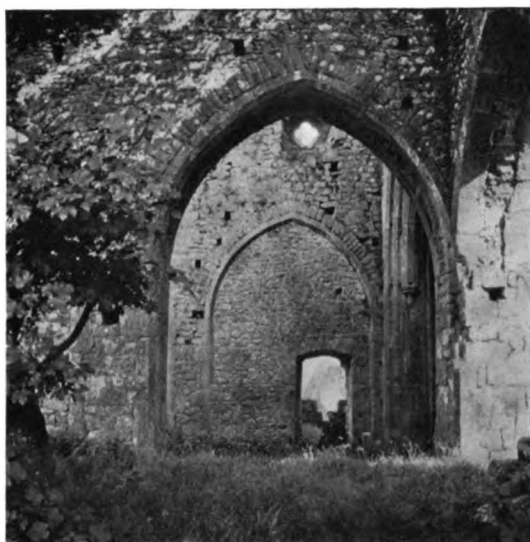
VAULTING-SHAFT IN CHANCEL
ABBAY KNOCKMOY



**CHANCEL OF CASHEL CATHEDRAL
FROM THE CROSSING**



**NORTH TRANSEPT
CASHEL CATHEDRAL**



HORE ABBEY, VIEW ACROSS EASTERN BAY
OF NAVE

omission is that the roofs were now almost wholly of wood, and timber roofing does not call for buttresses (or very thick walls) at all events to the same extent as groined vaulting does to resist its thrust. As regards the design of the churches, many have a most effective type of chancel, with high lancet windows; these, with their splays, occupy nearly the whole wall on one or both sides of the chancel, which at Ardfert Cathedral and the Franciscan Abbey* near it is one storied; though in Cashel Cathedral small clerestory windows (of a most unusual design inside, while on the outside they open as quatrefoils) are inserted between the crowns of the arches. The one-storied plan is made possible by the general absence in Ireland of chancel aisles, or at all events, of any reaching to the east end. The same idea, making the fullest use of the lancet for giving light, is shown in the similar treatment of the eastern wall, which is occupied almost up to the roof and from north to south wall in Ardfert Cathedral by three windows, in Ardfert Abbey and at Ennis by five, and in the Franciscan Abbey at Kilkenny by seven windows; thus at least as much light — or as large a field for stained glass — was supplied as if the wall

* Friaries are commonly called "Abbeys" in Ireland.

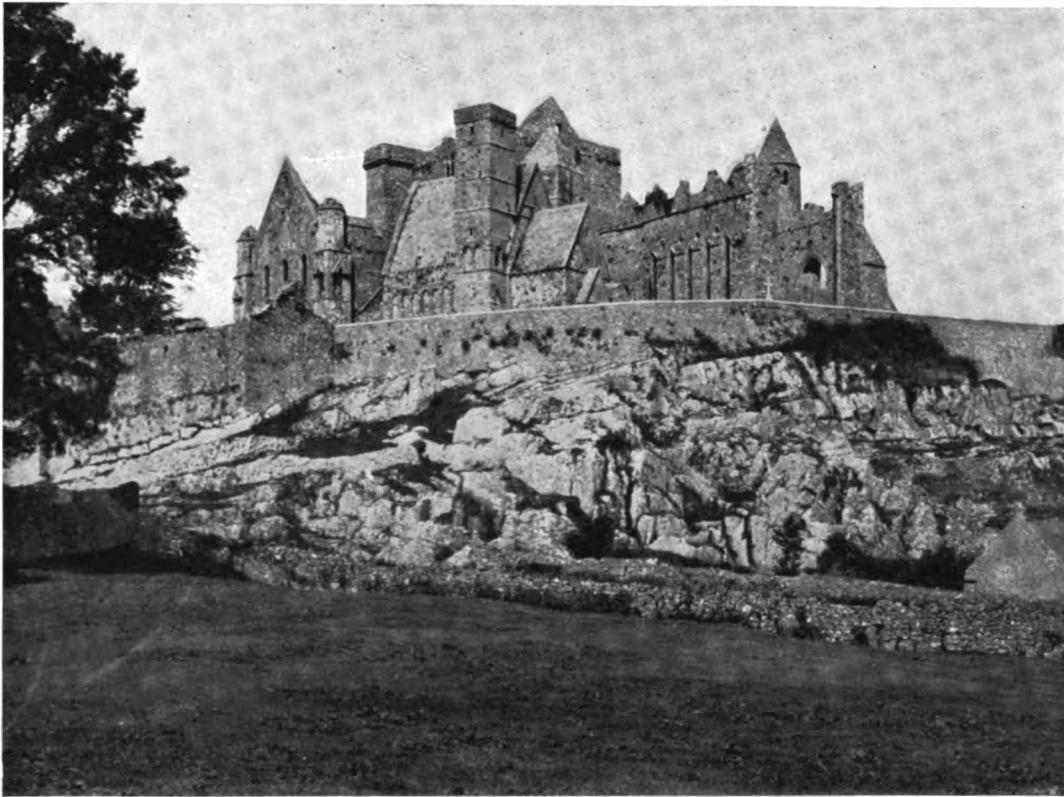
had been pierced above lights kept lower, and plate tracery introduced.

The naves of these churches are, as in the previous period, often exceedingly plain; this should probably be attributed partly to the comparative poverty of Ireland, partly to the Cistercian tradition and the influence of its example. Hore Abbey, a Cistercian church, built about 1272, shows simplicity carried to extreme limits, but the nave of Ardfert Cathedral — or at least its western part — is only a little less plain. Disregard of symmetry or regularity is common, as in the Transitional period. In Cashel Cathedral the clustered columns at the corners of the crossing are in no two cases quite alike. In the Dominican (or "Black") Abbey at Kilkenny the south transept — at first built in the Early Gothic style — is longer than the nave.

A habitable room over the chancel was quite inconsistent with the high lancet windows; but the combination of church and habitation is carried out at Cashel by building on a great square tower to the west end of the cathedral, the whole church and the Round Tower (which, as well as Cormac's Chapel, was connected with it) being linked together by passages in the



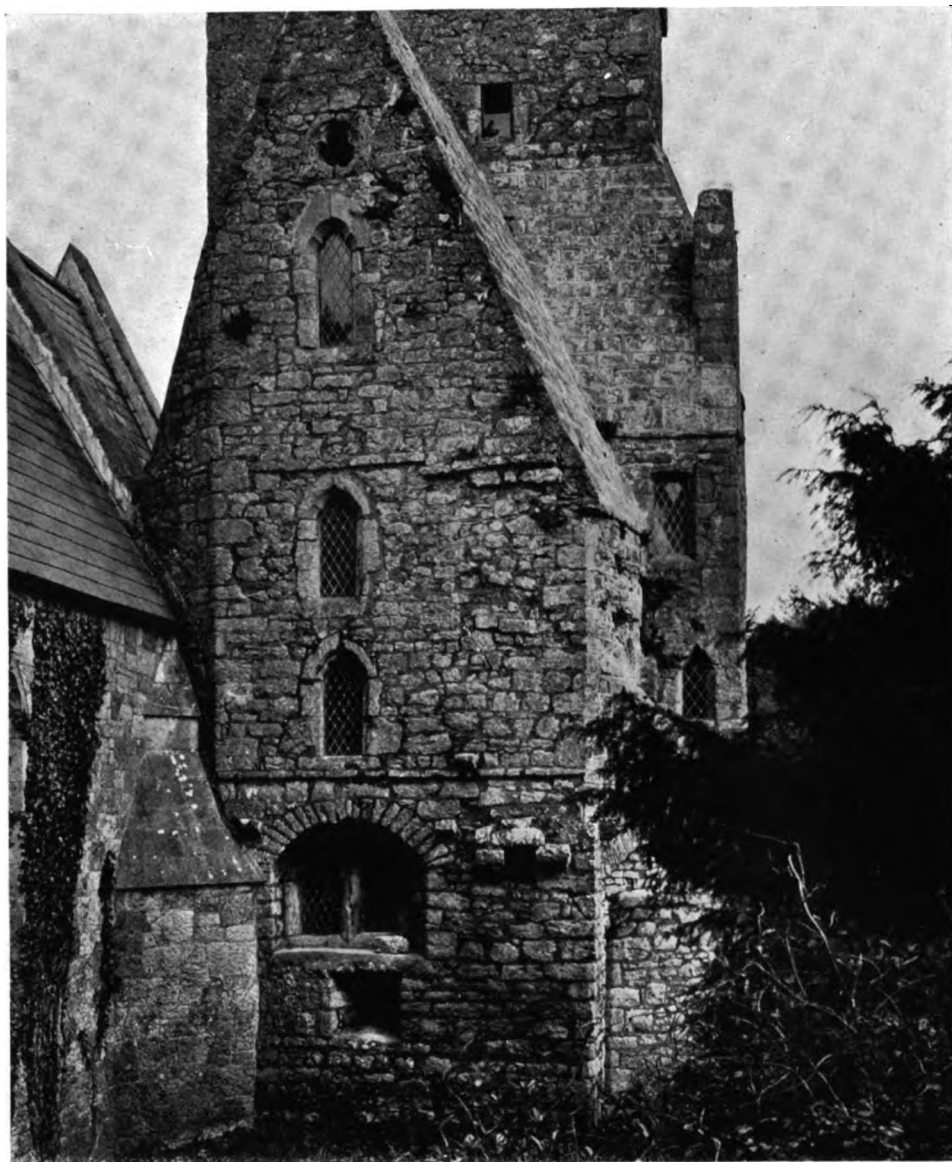
ST. DOULOUGH'S: ROOM UNDER STONE ROOF



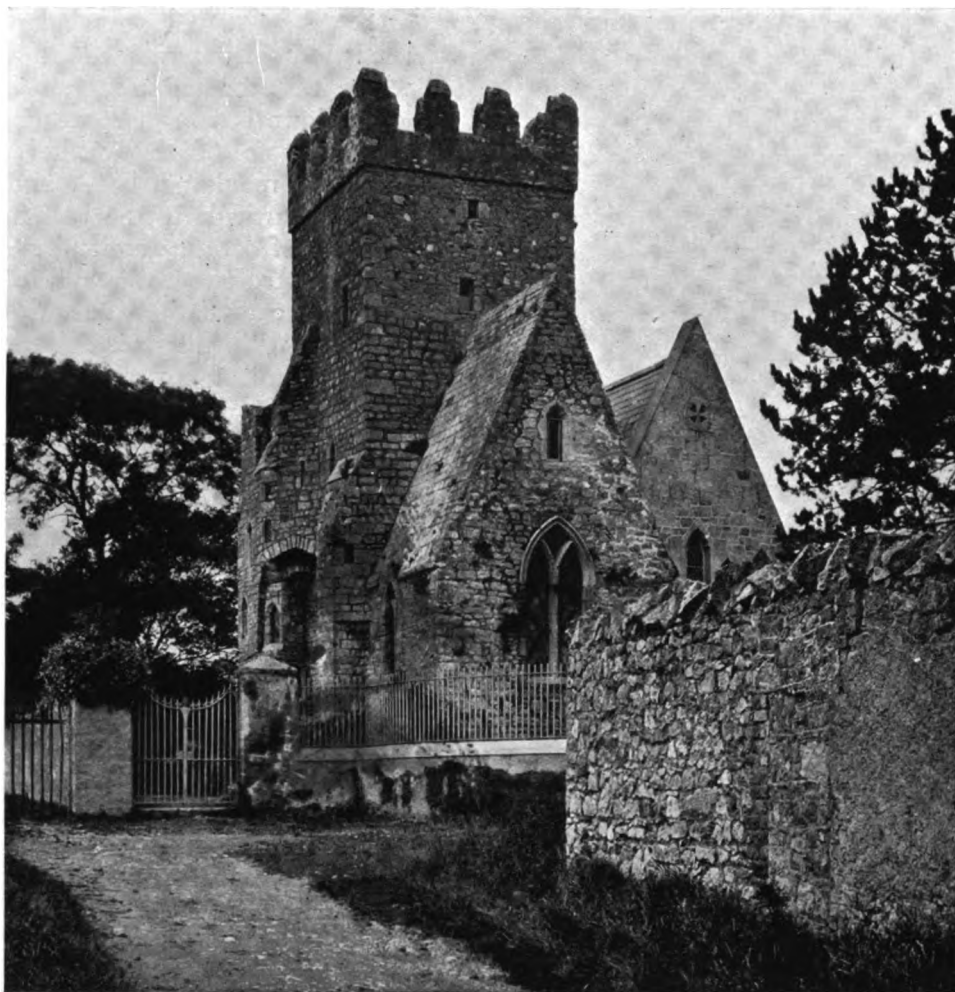
THE ROCK OF CASHEL FROM THE SOUTHEAST



TOWER OF FRANCISCAN ABBEY, KILKENNY



ST. DOULOUGH'S
FROM THE WEST



**ST. DOULOUGH'S
FROM THE EAST**



CAPITALS WITH ACANTHUS CARVINGS
BOYLE ABBEY

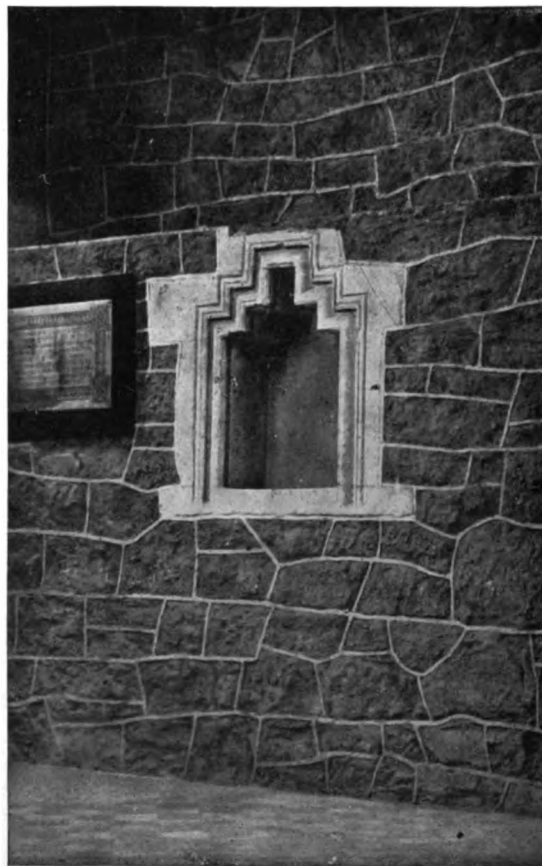
walls as a part of the fortress. Kildare Cathedral too is fortified. Its walls are, so to speak, double; between the windows the two layers are joined, and make flat buttresses; but the outer part is carried over the lancets in the form of arches, a slit being left above the window so that molten lead might be poured or arrows shot down if an enemy was trying to enter the church: there is a communication by steps over the gables. A curious instance of a complete return to the old Irish plan combining church and living-rooms under a stone roof (as in "St. Columba's House," at Kells) is afforded by St. Doulough's, near Dublin — a very sufficient dwelling for an anchorite, with two chapels on the ground floor; this is mainly Early Gothic work.*

Of foliage belonging to this period there is a considerable amount at Christchurch and Cashel Cathedrals, that in the former church being wholly English. At Cashel

* To this a church has been built on at the side.

some of it has more of a vernacular character; it is strong, but rather shallow and stiff, where it is executed in limestone; that by the windows is in sandstone and less distinctive. Some of the capitals have bands of rope moulding, bead, and nail-head; these, particularly the two former, were now out of date in England. At the east end of Ardfert Cathedral, of two corresponding capitals one has its upper part covered with interlaced work, the other has a band of flowers. There is a door in Cashel Cathedral with elaborate mouldings founded on the billet, and the head of an aumbry or piscina in Kilkenny Cathedral seems to reproduce the old step pattern, and to be prophetic of the Irish battlement.

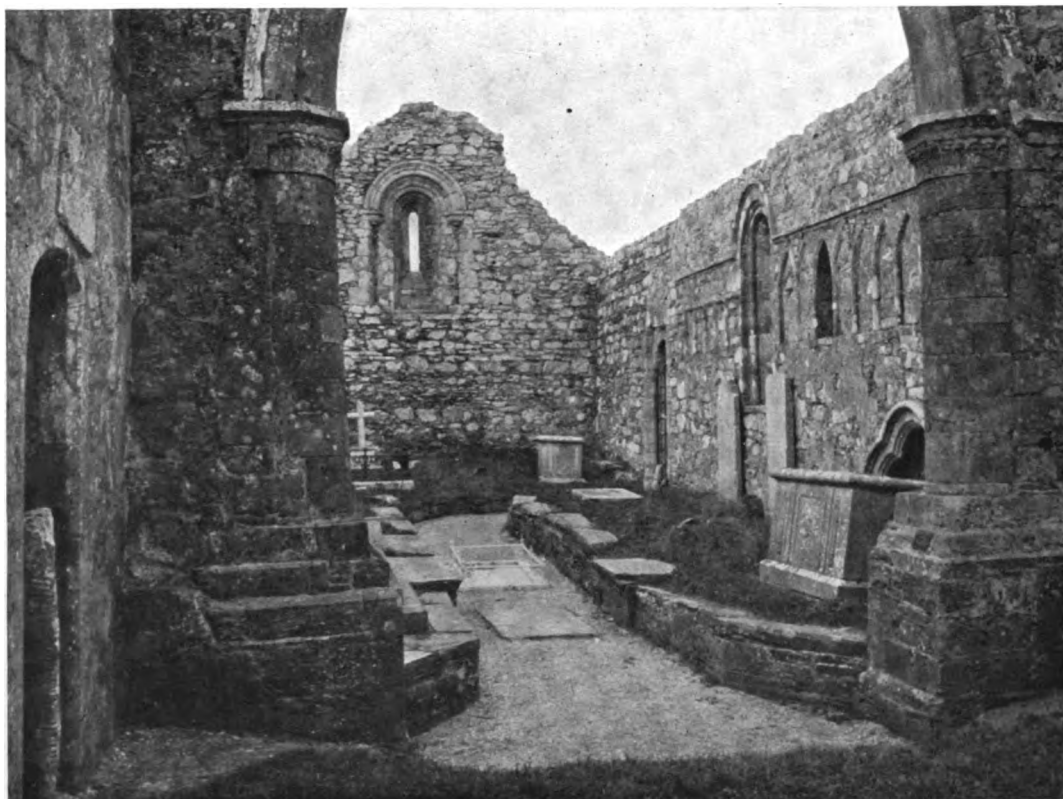
In Ireland architecture, which if it were found in England we should have to assign to no very late date in the thirteenth century, lasted well into the fourteenth; for instance, the sevenfold lancet window



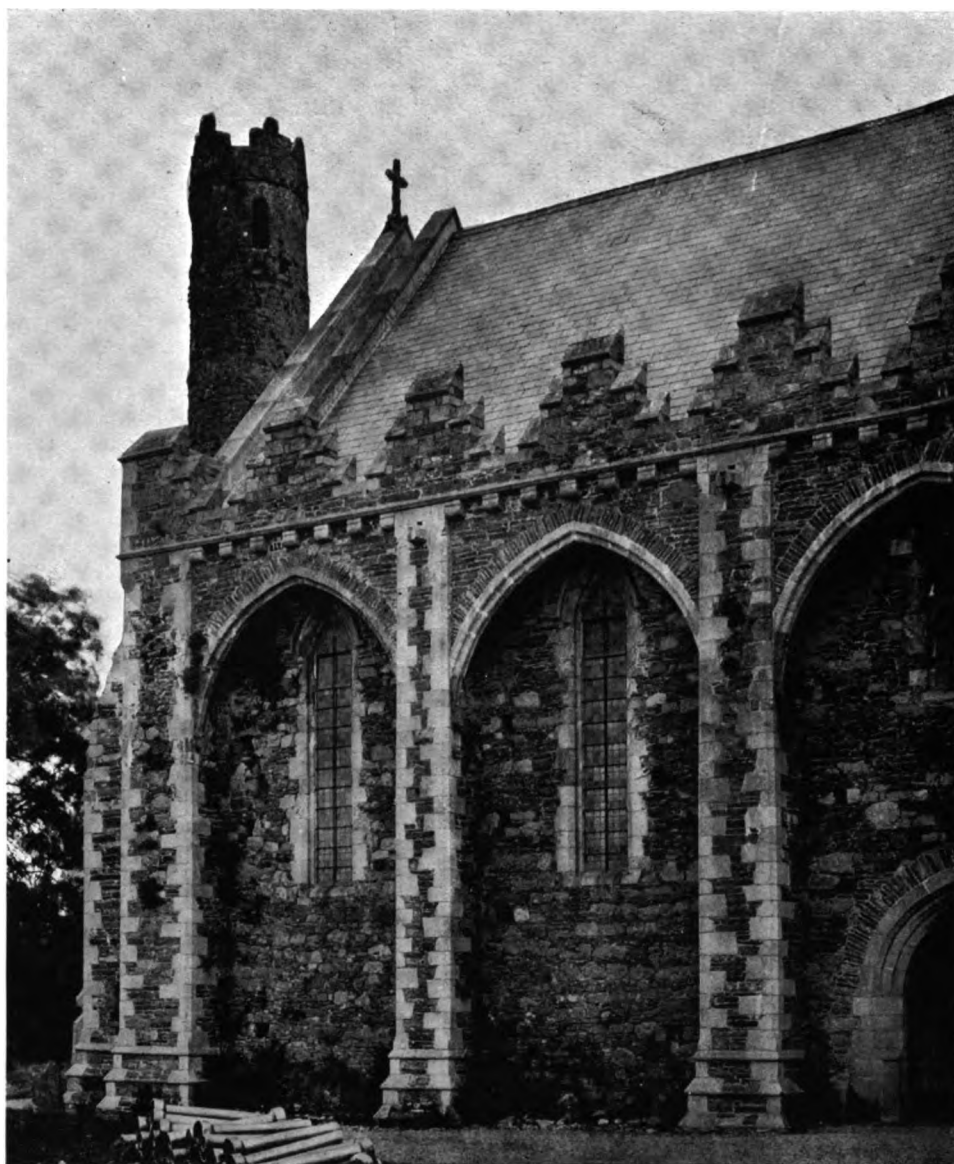
PISCINA, KILKENNY CATHEDRAL



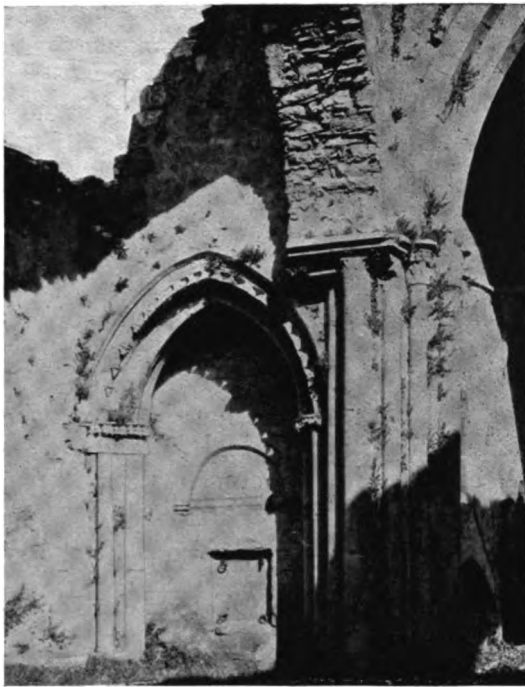
ARDFERT CATHEDRAL: CHANCEL AND ENTRANCE TO TRANSEPT



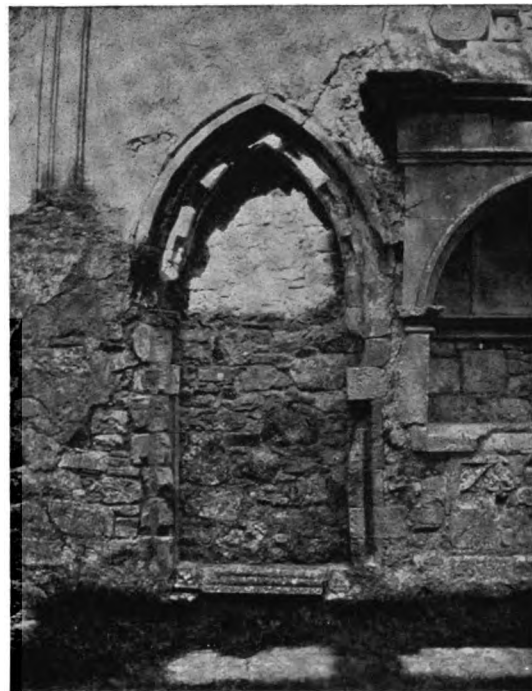
ARDMORE CATHEDRAL, FROM THE EAST



NAVE OF KILDARE CATHEDRAL
AND ROUND TOWER, WITH LATE
BATTLEMENTS



DOORWAY WITH THIRTEENTH CENTURY
BILLET, CASHEL CATHEDRAL



NORTHEAST CORNER OF CROSSING AND ARCH OF
NORTH TRANSEPT CHAPEL, CORCOMROE ABBEY

in the Franciscan Abbey at Kilkenny was built about 1321. But, owing to the invasion of Edward Bruce, the disturbance and anarchy which followed it, and to the Black Death, the fourteenth century was in Ireland not a great time for building. Few new monasteries were founded then, and there was little reconstruction in the older establishments. The Black Abbey at Kilkenny did indeed transform its great transept into a Middle Gothic or Decorated building, and added an aisle to it on the west. We find a certain number of windows with geometrical tracery, as at Fethard Abbey (County Tipperary); in the east wall of Jerpoint Abbey, a window of this kind, edged with ball-flower, replaced the Romanesque set of windows;

there is a good window of the same class on Inislauraun, an island in Lough Ree; reticulated windows occur in Callan Parish Church and Ennis Abbey. This list is of course not exhaustive. The tower of the Franciscan Abbey at Kilkenny, which shows a near approach to one type of Irish tower common in the fifteenth century, has Decorated windows; it was built about 1347. But on the whole Decorated archi-

tecture of the fourteenth century is not very largely represented in Ireland, and where it occurs there is seldom anything that is strikingly vernacular about it. The same could not be said of the style which succeeded it. But this subject deserves fuller treatment, which will be given it in an early issue of this magazine.



MONASTIC BUILDINGS, INISCLERAUN

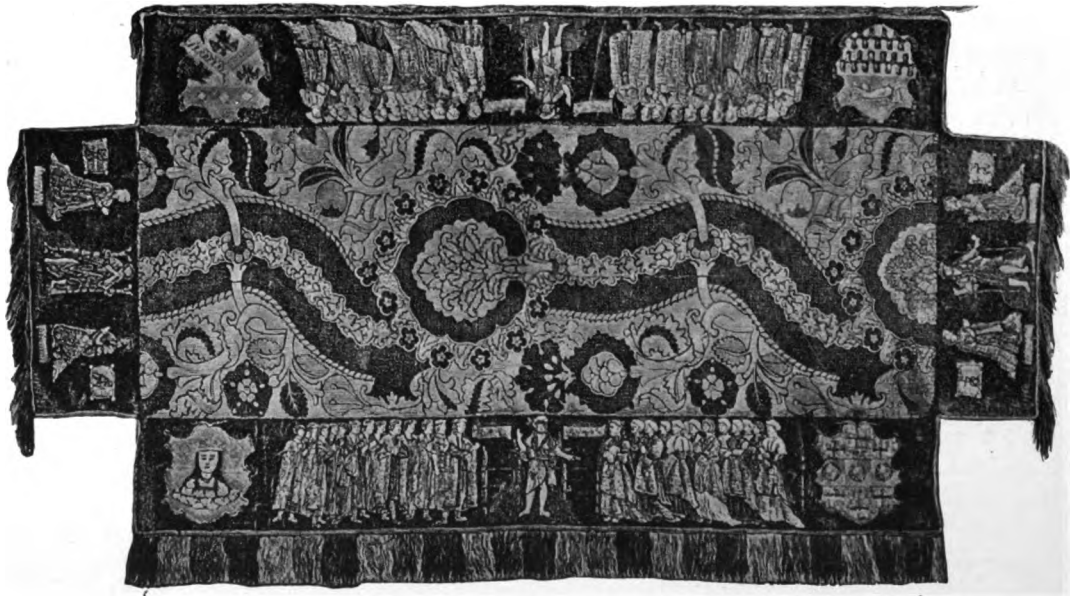
THE PLACE OF NEEDLEWORK IN CHRISTIAN ART

By Esther Mary Sturgis

IN these days of the twentieth century, when every conceivable profession from law to the "ministry" is open to women, it is difficult to realise how restricted their lives were in past centuries, and what a vast change has taken place within the last hundred years. Indeed it is almost within the memory of some of us that if a woman wrote a book she placed herself upon a most deplored pedestal of publicity, while a poetess was regarded askance, and the mind of the most "advanced" woman probably never even conceived the thought of embracing the study of medicine as a profession. Ill-educated, with few books to read, and except in a few noteworthy instances, no outside interests; painting, music, and literature closed to them, women were left with but one outlet for the expression of what must have lain dormant in the minds of many, though perhaps at first in only

a chosen few. From earliest history, however, they have excelled in one occupation, and that is the art of needlework. The word "art," it may be noted, is not used unadvisedly or unthinkingly, for a description of embroidery from an authoritative source says: "The needle, like the brush of the painter, moved over the tissue, leaving behind its coloured threads, and producing a painting soft in tone and ingenious in execution."

In Egypt embroidery was of immense antiquity, for on good authority it is stated that one of the Pharaohs, about 1800 B.C., wore a robe of red ornamented with gold thread. One reads that—"Amasis, king of Egypt, sent to the Minerva of Lindus a linen corselet with figures interwoven and embroidered with gold and wool." Ezekiel tells us that the sails of the Egyptian ships were embroidered; from Syria were brought embroidered goods to sell at the



DUNSTABLE PALL. PROPERTY OF THE VICAR OF DUNSTABLE EX OFFICIO



DETAIL OF THE
SYON COPE

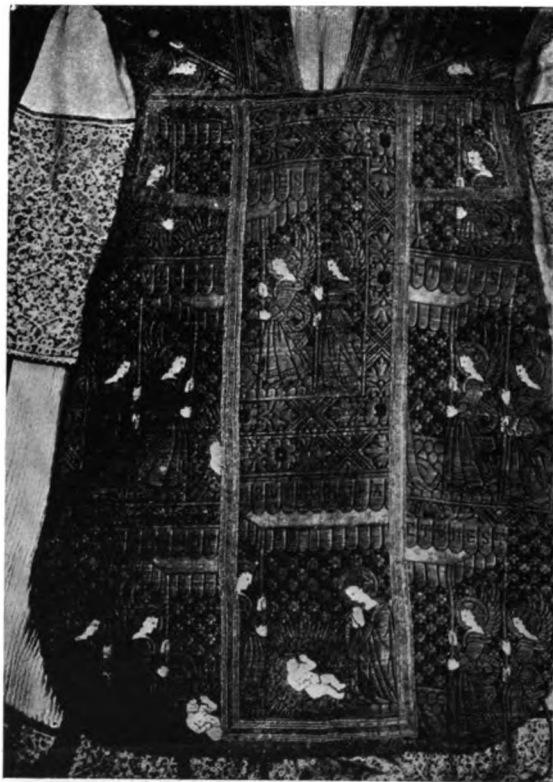


ITALIAN COPE, FIFTEENTH CENTURY

fairs of Tyrus, and that the men selling them wore embroidered clothes. It is interesting to note that only in the Western world has embroidery been so largely confined to women; one is told of "Aholiab, son of Ahisamach, an embroiderer in blue and in purple and in scarlet and fine linen," and at the present time in most Eastern countries the work is done almost exclusively by men. If one is jealous for the honour of the art, its descent may be claimed from the gods, for in Greece its invention was ascribed to Minerva, and her punishment of poor Arachne for daring to doubt her supremacy is certainly a matter of "history," even if mythological. Rome, too, has her accounts of gorgeous embroideries in apparel and hangings, and thus one finds that this art is of no "mushroom growth," but has a "family tree" of ancient and honourable respectability.

It must be remembered that descriptions of embroidery, especially in the Old Testament, refer to woven work as well as to material ornamented with the needle, and one must also bear in mind the difference between embroidery and tapestry; the former being stitches put in with a needle

on woven ground, while the latter is wrought in a loom upon a warp stretched along its frame, but has no warp thrown across by the shuttle; the weft is done with short threads variously coloured and put in by a sort of needle. The hangings of the Temple at Jerusalem, for instance, were probably largely of woven work, though doubtless ornamented and enriched by hand. "Painted" or "tinted" cloth, meaning dyed material is also so often alluded to in accounts of both early and mediæval embroidery that it is not amiss to say a few words about it. It is well known that the art of dyeing has existed from earliest ages, and we know of it not only from historical writings but from having handled the actual stuff taken from the bodies of exhumed mummies. Pliny gives an account of the Tyrian dye, which brought wealth and prosperity to Tyre and Sidon more than one thousand years before Christ, hence one is not sur-



FIFTEENTH CENTURY CHASUBLE IN GREEN AND SILVER. ITALIAN SCHOOL

prised to find its use in the Temple, and for a long time the secret of the practise was confined exclusively to the Jews. From the time of Pliny to the thirteenth century it is rarely alluded to, but about that period the knowledge spread to the Italians, who for many years afterwards were the chief people to carry it on. The art was never at any time lost, and the practise was common to a greater or less extent in almost all countries, for there are undoubted specimens of "tinted" ecclesiastical vestments from very early Christian times. Their methods were more or less primitive, according to the period or to the skill of the certain workman, but in the first few centuries the commonest form of dye was made from a small insect called the "blatta," from which the stuff dyed took its name. That the material was dyed does not by any means imply that there was no use of the needle, for the two were frequently, if not invariably combined; as an instance, it is recorded that St. Dunstan, who excelled



ITALIAN COPE, SIXTEENTH CENTURY

SEVENTEENTH CENTURY CHASUBLE
RED VELVET AND SILVER. ITALIAN SCHOOL

in so many pursuits, yielded to the solicitations of a lady to leave for a time his usual occupation of goldsmith in order to "tint" for her a sacerdotal garment, which she afterwards "exquisitely embroidered in gold thread."

The study of needlework for the first few centuries is naturally confined largely to ecclesiastical work, and it may be interesting to note in passing two views taken by students of the subject which may be distinguished as the ritualistic and the antiquarian schools, the first maintaining that the early vestments were modelled upon those of the Jews, while the latter consider them the natural evolution of the ordinary Roman costume of the first two centuries. When invasion from the north swept over southern Europe, the purity of Latin speech and dignity of Roman garb became for the first time distinctive marks to which the older civilisation of Rome clung, and similarly, after the older costume had disappeared from common use it was still preserved as a more dignified and seemly dress for the church. As a matter of

fact there is probably an element of truth in both views. The early Christians undoubtedly borrowed many details of their services from Judaism, a great part of them being converts from that religion, and were therefore both consciously and unconsciously influenced by early tradition in the formation of their ceremonial; but it must not be forgotten that their associations were not with the Temple at Jerusalem, the only place where vestments and gorgeous ceremonial were used, but with the simpler services of the synagogue, for which there was never at any time direction or authority for the use of vestments. It is probable that the enormous costliness and expense of such attire would have debarred its use by so poor and persecuted a sect as the early Christian, and there is also an argument in favour of the antiquarian school in the inference to be drawn from the fact that all the early frescoes, mosaics, and paintings, from which a great part of our information is derived, show not only our Lord but the apostles and ecclesiastics habited in the ordinary tunic of everyday Roman life.

One judges from the few and occasional passages in the writings of the fathers that the priests probably wore for the most part garments of white very much like those commonly worn, and that advice was given to all worshippers, not to the priests alone, to wear at services their best clothes; this advice may well have led to a desire for a more definite rule as to the habiliments of the priest, and the ceremonial of vestment doubtless grew and developed along with the ceremonial of liturgy. The change was very gradual, and for the first four centuries the information to be gained is very scarce, being hardly more than occasional allusions when some special reason called them forth, but in the history of the Western Church, with which we are chiefly concerned, for the use of ceremonial garments rapidly developed till it culminated in the gorgeousness of mediæval times.

From a letter written by Pope Celestine, who occupied the Roman See from 423 to 432, one infers that the ritual in matters

of dress had reached an important point, for he found it necessary to reprimand the bishops of Vienne and Narbonne for "devoting themselves rather to superstitious observances in dress than to purity of heart and faith," but it is not till the seventh century that there is any definite information. In one of the canons drawn up in the acts of the fourth council of Toledo, 633, it is implied that the recognised vestments in use at that time were:

(1) The Alba (later alb) a flowing tunic of white linen put on over the ordinary garments and worn by all who were officiating at the service. (2) The Orarium (later the stole) a sort of scarf worn over the left shoulder by the deacons, over both by the priests and bishops. (3) The Planeta, a cloak-like garment worn by priests and bishops. Various others are mentioned, but they were not so universally in use at the time.

Personal vestments, however, even at this period, were not the only kind in use. Stone altars were occasionally used at a very early date, though they were not enjoined until the sixth century, and were generally open, consisting of slabs supported by pillars, beneath which were deposited relics of saints in small shrines, before which, to protect them from dust or irreverence, it was customary to hang curtains suspended on small rods inside the altar, and these little curtains were the forerunners of altar cloths or frontals. Ancient altars always stood beneath a canopy, called a ciborium, supported on four pillars and surmounted by a cross; to these pillars were fixed rods from which also curtains were hung, and both large and small hangings were almost invariably of costly and embroidered stuffs.

From the time of the tenth century the uses for embroidery became much more general, and it is interesting to refer to one or two pieces that are not strictly ecclesiastical and to point out how from this apparently irrelevant subject one gets an insight into the minds of the people of that time. Who would think to-day of using as a decorative piece of church embroidery scenes from our war with Spain, or the



BYZANTINE VESTMENTS FROM RAVENNA MOZAICS

"late unpleasantness" between England and South Africa? Yet King Witlaf of Mercia, in 833, presented to Croyland Abbey a gorgeous curtain embroidered with scenes from the siege of Troy, which was hung around the church every year to celebrate the king's birthday; and the famous Bayeux "tapestry," depicting the career of William the Conqueror, whose deeds were doubtless warlike but certainly not saintly, was hung around the nave at Bayonne on every great occasion of triumph and rejoicing, whether secular or ecclesiastical. Simple-minded folk they were in those days, and they thought it no derogation to bring of their best, whatever it might be, to use as adornment in the house of God.

If this tapestry was really Matilda's conception (which is extremely doubtful), either she must have been very much in love with her husband or she and her ladies most excruciatingly bored to have attempted such a stupendous undertaking with the small number of materials then

at hand. The work is done entirely in wool, and at that time there were very few colours in use, their scarcity being not only from lack of knowledge how to produce them, but because they were so costly to make.

Passing over various smaller but almost equally interesting examples, one comes to the latter half of the thirteenth century, the acme of high artistic attainment in England, and from which time to the sixteenth century the wealth of material at hand makes it difficult to choose examples. The best known piece is probably the Syon cope, which, being less widely known as to both use and design than the tapestry, merits a short description.

A cope is a large, semi-circular garment with a hood, from which it takes its name (*cappa*), and was originally a mantle to serve as a protection from cold and rain. It began, however, to be ornamented at a very early period, and at this time had become the most costly and magnificent of all the ecclesiastical vestments. This

particular one takes its name from the monastery of Syon, near Ilesworth, England, which was founded about 1410, or thereabouts, but the work is undoubtedly of a much earlier date, and came into the possession of the nuns in some way of which history does not tell us. Later the monastery was broken up, and as a precious relic the nuns carried their treasured vestment about with them in their wanderings all over the continent, till, in 1860, it found a permanent home in the museum at South Kensington. The embroidery is done on linen in gold, silver, and silks of various colours, the ground being completely covered by the needlework. The design is interlacing red quatrefoils on a green background; the Crucifixion is represented in the centre medallion on the back, and in the others are apostles, saints, and martyrs, with most beautifully befeathered angels filling in the unoccupied spaces left by the quatrefoils.

The dalmatic and the chasuble had also become important vestments at this time, and are both interesting, the first because of its antiquity, having been recommended for use by Pope Sylvester about the middle of the third century. It was a long garment, usually made of white silk with flowing sleeves, and typified the kingly power of Christ. The chasuble, the last or upper garment put on by the priest before celebrating the Mass, is also of great age, and the custom of ornamenting it began at a very early period. An old inventory of the possessions of Rheims Cathedral notes: "Une chasuble de soie perse noir, toute couverte de soleils et d'étoiles, les orfroids de tissu dor, on il y a plusieurs perles et pierres doublés du soie rouge; donnée par Tilpin, archevêque de Reims. Mort en 812." The illustration given is a most beautiful specimen of the late fifteenth century, now preserved in the Victoria and Albert Museum. The material is crimson silk-velvet, upon the back of which is a Latin cross embroidered in coloured silks, silver thread and spangles; the two figures of the six-winged cherubim and the conventional flowers are appliques, but the scrolls and sprays are worked on the material itself.

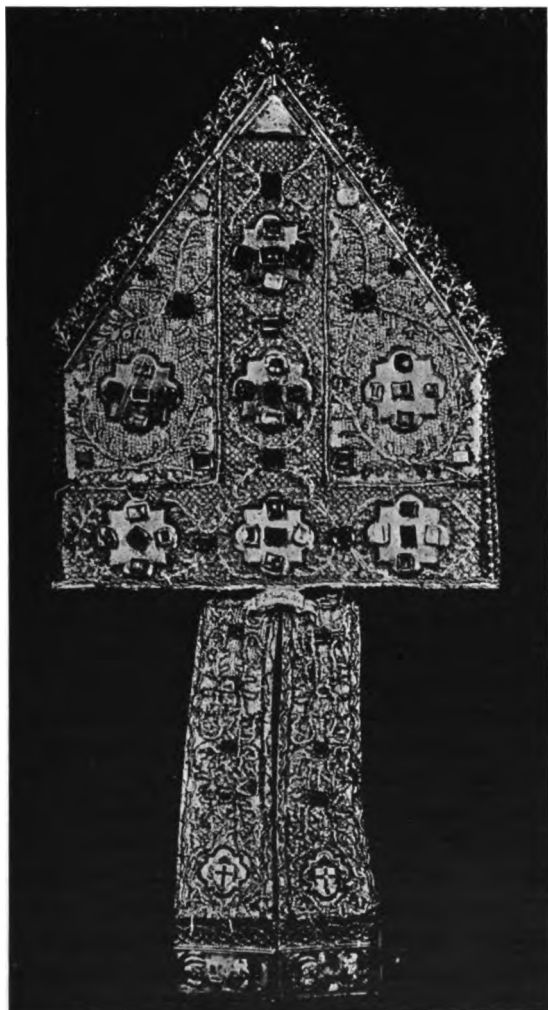
Another article which had been in use for a long time, but that did not come into prominence until about the fourteenth century, was the funeral pall. At this period no guild, society, or company was complete without this covering for the coffin, which was used at the burial of every person of standing or importance, and there must have been a great number of these palls in existence; indeed they form some of the most beautiful examples extant of the work of the time. One other vestment which may be appropriately mentioned in connection with the funeral pall is a long black gown, wrought with gold, in which to officiate at funerals, but this does not seem to have been in general use, the one best known having been in possession of Croyland Abbey.

One is sorely tempted to linger over this period of from 1300 to about 1550, for the beauty and gorgeousness of not only ecclesiastical but secular work is unrivalled, but the number of articles is such that one could not attempt to name, much less to describe them. Then came Henry VIII with his work of wanton destruction, and the church vestments must have formed no small part of the plunder which (one reflects vindictively) brought him so much less than he hoped and expected. The embroideries themselves, of course, brought comparatively small sums, except where they were ornamented with jewels, some of them of great value, but it is heart breaking to think of their wanton destruction, for they were not only cut up to be made into clothes, furniture covering, or used for other profane purposes, but were also burned or destroyed, owing to which they have been lost, not only to the Church, but even to the museums, where they might have ended their days at least in peace and dignity. They were valuable from their beauty and place in art, and also because of the very great extent to which they were used as a means of educating an illiterate and ignorant people, for it must not be forgotten that each garment had a signification of its own, as had also the design embroidered upon it, from the ornamentation which covered a

cope to the smallest decoration of a stole. The art of needlework, therefore, has played no ignoble part in the histories of the Church and the world. In the latter it has been used as an expression of triumph and pride, while in the Church its mission has been twofold: first to enhance the honour and glory of God, being, as it were, the outward and visible sign of worship, and secondly to teach by the only means practicable at various periods the mysteries of the kingdom of God.

With the close of the fifteenth century the influence of the Renaissance became paramount, and though at first chiefly affecting Italy, it spread rapidly, substituting pagan thought and meaningless ornament for the significant symbolism of Christian art. The abandonment of

Christian symbolism and ornament was still further accelerated by the Reformation, for the later more zealous reformers rejected all ornament of every kind as savouring of the abuses they were attempting to reform. In the Anglican Church and the Protestant bodies which threw off allegiance to Rome, the distrust of all that was associated with the meaningless pagantry of the Church caused a complete rejection, not only of the debased and unchristian expression of art, but of its perfect and significant forms, so that by the seventeenth century Protestants, entirely ignoring the value and place of art in religion, were worshipping under the most bald and barren conditions. It remained for the nineteenth century to restore this craft to its proper place in the history of art.



TWO ITALIAN MITRES, FIFTEENTH CENTURY

ART IN IVORY

By The Rev. P. H. Ditchfield, M.A., F.S.A.

A BRANCH of Christian artistic sculpture which in recent years has been neglected, might with advantage be revived. Signs are not wanting of a revival of the use of ivory as a material for carving sacred subjects for ecclesiastical uses. The art has lingered on in unexpected places. Visitors to the favourite watering-place, Dieppe, on the northern coast of France, will have noticed a school of carvers engaged upon the sculpture of crucifixes and figures of saints, as well as on the production of objects of secular use, such as chessmen, the backs of ladies' hair-brushes, and billiard balls, to which the beautiful white substance has been mainly devoted during the eighteenth and nineteenth centuries. The family of Rosset, of Dieppe, has done much to preserve this species of carving, but it has become more an industry than an art, a manufacture of pretty designs — that is all. Owing to the development of the Congo State by the King of the Belgians, a development which can scarcely be said to have been conducted on Christian lines, a large amount of the best ivory in the world has been placed upon the market, and Belgian artists have not failed to avail themselves of this material, though their work is mainly devoted to secular subjects. Constantine Mennier has, however, carved two very beautiful works, a crucifix and a figure of our Lord entombed, which show a true devotional spirit. Amongst English artists who have begun to use ivory in conjunction with other materials, such as wood and gold, are Mr. George Frampton, R. A., and Mr. Alfred Gilbert. The latter has produced a striking work of the bust of a bishop, made of gilt and jewelled bronze, with the face in ivory, and his figure of St. Elizabeth is of the highest art. It is probable that increasing attention will

hereafter be paid to ivory as a medium for sculpture, and that artists will endeavour to revive this important branch of art which from the earliest times has been used in the service of the Church and dates back to pagan and Jewish eras.

It is perhaps unnecessary to go back to pre-Christian days, but it may be interesting to note that the early Christian use of ivory is closely connected with the classical use, and we can trace the development of the art from the time when Solomon ruled over Israel, to the present time, though there have been unfortunately several gaps in the history. Ivory is a very delicate substance, and ivory carvings are easily destroyed. We have had our Reformation in England, which accounted for the loss of many artistic treasures. The Revolution in France doomed to destruction many a costly work of art, and we have a diminished inheritance. But happily much has survived, and in the London Museums, the British, South Kensington, and the Wallace collections you will find very numerous examples which illustrate each period and phase of the art.

Rich must have been the palaces of the old Jewish kings with objects of this material. Ezekiel tells of "the benches of ivory" brought out of the isles of Chittim, of "horns of ivory" that the merchants of Dedan brought.* Together with gold and silver, apes and peacocks, the navy of Tarshish brought ivory to King Solomon.† The prophet Amos speaks of the luxurious folk reclining on "beds of ivory."‡ Ceilings, beams, and panellings were inlaid with this white gleaming substance, and in the British Museum we have fifty pieces of ivory brought from Nineveh, which record the campaigns of Sennacherib, and the capture of ivory couches and furniture yielded to him by Hezekiah. Egypt,

* Ezek. xxvii, 6, 15. † I Kings x. 22. ‡ Amos. vi. 4



CROSIER. THE CROOK, OF IVORY PARTLY GILT, IS CARVED WITH A CROCKETED VOLUTE CONTAINING THE VIRGIN AND CHILD BETWEEN TWO ANGELS, WHILE BELOW THE VOLUTE IS AN ANGEL KNEELING ON ONE KNEE. THE HEXAGONAL KNOP, OF GILT METAL CAST BY THE *cire-perdue* PROCESS, IS IN THE FORM OF A GOTHIC ARCADE WITH A FIGURE OF A SAINT IN EACH NICHE. NORTHERN FRENCH; ABOUT 1360.



PAX. CHRIST IN THE SEPULCHRE. ITALIAN.
PROBABLY FIFTEENTH CENTURY.

Greece, and Rome have afforded examples of carved ivory, and in our England where early specimens are rare, a Roman plaque and ivory mask have been found in the ancient city of Cærlæon.

Christianity inherited the art directly from a curious pagan use. In the early centuries of our era it was customary for people to carry about with them small tablets of ivory, like a book with two leaves, called a diptych, and on these they used to inscribe the names of their friends and other memoranda. Roman consuls made presents of these objects as New Year gifts, or when they were elected to office, and they caused figures of themselves to be carved upon them, which carvings were executed with much skill. Some of these have been preserved and used for binding sacred books. When the Church began to increase, the diptych was adapted to ecclesiastical use, and upon the leaves were inscribed the names of saints, founders of churches, bishops, and martyrs for commemoration by the faithful. The outside

covers were inscribed with sculpture, similar to that of the consular diptych, but sacred subjects now took the place of the effigies of consuls. The tablets were placed on the altar at the time of the celebration of the Holy Eucharist. It is possible to trace, as Mr. Maskell has done, "the evolution and adaptation of these artistic carved ivories from examples of the finest periods of Greek art, through Byzantine mannerisms to the type which distinguished the work of Gothic times."*

It is impossible within the limit of a single article to treat of a subject so wide, and it may perhaps be more useful to examine some of the examples which time has spared, and to venture to suggest the more extended use for the purposes of Christian art of a substance so well adapted for beautiful sculpture. Its exquisite whiteness, its peculiar sheen and delicacy of colour, render it attractive to the artist. It is very lasting, and after centuries of existence the carving is as fresh and clear and sharp as on the day when it was executed. It is also capable of receiving a brilliant polish which adds greatly to its beauty.

A fine example of an early Christian diptych is preserved in the Cathedral of

* "Ivories," by A. Maskell. (Methuen & Co., London.)



TRIPTYCH. THE CRUCIFIXION AND THE ADORATION OF THE MAGI. FRENCH. EARLY THIRTEENTH CENTURY.

Monza, said to have been sent by Gregory the Great to Theodelinda, queen of the Lombards. Some have declared that it was a consular diptych adapted by Gregory for Christian use, the effigies, robes, hair, and staff being retouched, and the names, SCS GREGR and REX DAVID added. This cannot have been the case, as it possesses symbols and designs quite different from consular tablets, and the title *sanctus* seems to prove that it must have been carved after the death of St. Gregory. In the Vatican Library is one of the best examples of early Christian carved ivory. It is a book cover, having at the top two angels supporting a circle containing a richly gemmed cross, in the center a figure of a youthful Christ trampling on the lion and asp, under a round arch resting on fluted columns with Corinthian capitals, and at the bottom is the Adoration of the Magi. It was carved about the sixth to the eighth century. Other early examples worth noticing are: the chair of Maximian, Archbishop of Ravenna (546-566), an ivory and silver vase in the British Museum, and the diptych of the Carolingian school preserved at Milan Cathedral.

When we come to the period of Gothic art, we find a great increase in the use of



TRIPTYCH. THE CRUCIFIXION. THE VIRGIN AND CHILD, WITH ANGELS AND SAINTS. EARLY FOURTEENTH CENTURY.

ivory, and it is not difficult to determine the age of any particular example, as the architectural features, the minute arches, capitals, carvings, crockets, and finials correspond with those in vogue at the time when it was carved. The highest development of the art seems to have been reached by the French artists of the fourteenth century; at least the most numerous and perfect specimens of their skill have been preserved. Flemish artists, too, attained to high rank, and it is a little difficult to determine always the nationality of the carver, as these artists wandered from country to country. Thus it is known that Flemish artists worked for the Counts of Savoy. English carvers in ivory have left few examples of their skill, but the specimens which remain tend to show that they were not inferior to the workers of other countries. Old inventories show the presence of ivory in several of our churches. Thus, in the Church of St. Mary Outwich, 1518, there was "a box of ivory with xi relics therein," and at the Church of St. Mary Hill, London, there was a "Lytilly yvory cofyr with relekys," and among the private expenses of the Princess Elizabeth of York (1502) there is an item of "a chest of



OPENWORK PLAQUE. CHRIST IN MAJESTY. PROBABLY FLEMISH, FIFTEENTH CENTURY.

ivory with Passion of our Lord thereon."

It may be well to point out the very numerous objects for which ivory was used. Until the fourteenth century these objects were mainly ecclesiastical and devotional. Religion was then the main interest of the people's lives, and not only were the churches adorned with Christian art, but in the castle and manor house each room had a shrine or a triptych, and each person carried about with him some carved object for devotional purposes, as preservatives against evil or danger. Whereas later on we find caskets and plaques carved with scenes of romance, amours, and the adventures of gallant knights in tilt or joust, in the earlier period of Gothic art the subjects were mainly religious. Ivory was used for retables or altarpieces, pastoral staves, shrines, statuettes, caskets, reliquaries, book covers, liturgical combs, portable altars, holy-water buckets, and for many other objects. We will examine some of these in detail, and note the extraordinary minuteness of the carving, the expressions on the faces, the crowds of figures carved on each panel of plaque or casket. Eyes must have been keener and hands steadier than they now are to enable the artists to carve so minutely and so well.

In the South Kensington Museum there is a remarkable casket of French work of the fourteenth century, showing on the sides scenes from the martyrdom of St. Margaret. On the lid appear four saints, St. John Baptist, St. Agnes, St. Barnabas, St. Catherine. The openwork panels show scenes from the Passion of our Lord. At the head of each panel is a richly decorated pointed arch, crocketed and finialed, with tiny figures of angels playing on an instrument, or singing from a scroll. There are five panels and eight episodes represented, and fifty or sixty figures appear attired in the costume of the period. This gives some idea of the minuteness of the carving and the patience of the sculptor.

Another casket at South Kensington Museum is made of wood overlaid with thin plaques of ivory, 13 $\frac{1}{4}$ inches in length, 6 $\frac{1}{2}$ inches high, and 6 $\frac{3}{4}$ inches wide, with a sloping lid. On it is engraved S. FELIX

PP ET MAR. An archbishop is seen enthroned and vested in a red chasuble and mitre, holding a pastoral staff surmounted by a cross. There is a figure of the Virgin with the Holy Child, and twenty-two shields of arms.

I noticed a fine French triptych of the thirteenth century, which is marvellously perfect, the delicacy of the slender pillars being remarkable. The scenes represent the Last Judgment, the Crucifixion, and the Virgin and Holy Infant. In the lowest panels appear the Blessed Virgin and Infant Saviour with one of the Magi kneeling and angels censuring. On the right appear the two other Magi and on the left the scene of the Circumcision. Above some figures represent the triumph of the New Law over the Old. The Old Law is represented on the left of our Lord by a figure with a crown fallen off, the New by a figure triumphant and crowned, holding a church in one hand and a spear in the other. On the right the Old Law is shown by a figure blindfolded with broken spear, the New by a Virgin rejoicing. In the middle panel we see the Crucifixion, the two thieves, one on each side of our Lord, and a soldier holding a spear, and another with the vinegar and hyssop on a reed. Above is seen our Lord in majesty; angels are kneeling to Him, and one holds a cross, other angels are blowing trumpets; on the right of the Saviour a good soul is being conducted to Paradise, on the left is seen Hell's mouth. (Vide illustration.) An early fourteenth century triptych is also shown representing the Crucifixion, the Virgin and Child, with angels and saints, the Old Law blindfolded and holding a broken spear, the New Law holding a church.

That great American collector, Mr. J. Pierpont Morgan, has not neglected the study of ivories, and he has lent to the Victoria and Albert Museum a very large altarpiece composed of carved bone plaques. It was made about 1400 A.D. in North Italy, and belongs to the school of the Embriachi. It is divided into three compartments with thirteen scenes in each. In the center appear scenes from the life



DIPTYCH OF IVORY, DEEPLY CARVED, WITH THE VIRGIN AND CHILD ON ONE LEAF AND THE SAVIOUR ON THE OTHER, WITH HIS RIGHT HAND RAISED IN BENEDICTION AND HIS LEFT HOLDING A BOOK INSCRIBED IN GOTHIC CHARACTERS "EGO SÜ DNS DS TUUS IC XPC Q̄ CREAVI REDEMI & SALVABO TE." EACH SUBJECT IS IN A NICHE SURMOUNTED BY A CUSPED AND CROCKETED ARCH AND DECORATED WITH BALL-FLOWERS. THE DIPTYCH IS ENRICHED WITH GILDING. FORMERLY IN THE MEYRICK COLLECTION. ENGLISH. FOURTEENTH CENTURY.



TRIPTYCH, CARVED ON THE WINGS AND CENTRE WITH THREE RANGES OF SUBJECTS IN HIGH RELIEF; BELOW ARE THE ADORATION OF THE MAGI, THE VIRGIN AND CHILD, AND THE PRESENTATION; ABOVE THIS THE CRUCIFIXION, THE SYNAGOGUE, AND THE CHURCH; AND HIGHEST THE LAST JUDGMENT. THIRTEENTH CENTURY.

of our Lord, on the left events in the history of St. John Baptist, and on the right scenes from the life of St. John the Evangelist. Another example of the same school and of the same date is a triptych composed of ivory set in a wooden frame decorated with "alla certosina" marquetry, and set with bone plaques. We noticed also a curious Predella of an altarpiece composed of carved bone plaques in nine compartments.

Ivory was rather a favourite material for pastoral staves, and many examples exist. At South Kensington there is a very fine pastoral staff of Italian make of the fourteenth century. It has a volute and knob of ivory and shaft of bone. The volute encloses an *Agnus Dei*, and terminates in a gaping serpent's head, a sub-

ject symbolising our Lord's contest with the Evil One. On the knob are carved emblems of the Four Evangelists. The length of the staff is six feet nine inches, and the width of the volute without the crockets, six inches. We give an illustration of another beautiful crosier of the same period.

I have said that English examples of carved ivories are rare, but several exist, and it is sometimes the custom to assign to foreign craftsmen the credit of English workmanship. There is a fine openwork plaque of the fourteenth century, probably English, at the Museum, which is very beautiful. It shows scenes from the life of our Lord, the marriage in Cana of Galilee, the Flagellation, Resurrection, the meeting in the garden, Christ before

Pilate, the Road to Calvary, Christ in Hades, and His reappearance to the Marys. Another fine English example is the triptych in the British Museum, made for Bishop Grandison of Exeter in the fourteenth century. A beautiful diptych of English make is shown amongst our illustrations.

Numerous examples of Flemish art in ivory have survived and can be seen in most collections. In the fifteenth century their work was very delicate and beautiful. and a good example of this period is here reproduced. We have seen several pieces showing the Assumption of the Virgin. One such piece which we noticed has much colouring. The background is blue, the nimbi are gold, and the robes are coloured red, blue, and gold.

Very numerous are the purposes for which ivory was used. A Pax was frequently made of this material. There is a very fine one of the eighth century at Cividale, Friuli. We have seen an English Pax of the fourteenth century showing on it a carved representation of the Holy Trinity, and an Italian example of the same period, showing St. Michael triumphing over Satan. Altar-bread boxes made to hold wafers before consecration were often made of ivory and mounted in silver. Pyxes also were made of ivory, and ecclesiastical combs. Each priest had his

own comb, which was usually buried with him. St. Cuthbert's ivory comb was taken from his grave, and is now at Durham Cathedral. Most numerous of all the subjects of carved ivory are the statuettes, and figures of the Blessed Virgin and Holy Child. Fourteenth century French examples show the figures crowned with metal crowns, and the Saviour usually has a dove in His hand. Most of these examples show much grace, beauty, and refinement, extreme reverence, and artistic treatment of the draperies. Book covers, candlesticks, small shrines, and countless other objects were made from ivory.

It is not improbable that in the near future much greater use may be made of this material for the adornment of our churches. The objects carved in ivory are generally very minute. They do not make a great display in a church, or catch the eye of every worshipper. They do not administer to the glory of the donor, or proclaim aloud his munificence. They seem to typify reverence and humility, and express the religious feelings, beliefs, and aspirations of the Christian in a form that appeals to his inner consciousness rather than to his triumphant expression of the same. For the student they constitute "an epitome of the world's art from the earliest times to the Renaissance, the sole links in the chain of artistic development."



WINDOW IN THE CHURCH OF
ST. FRANCIS XAVIER'S, BROOK-
LYN. DESIGNED AND EXECUTED
BY JOHN MORGAN & SONS



WINDOW IN ST. MARTIN'S CHURCH, CHICAGO
DESIGNED AND EXECUTED BY TYROLESE ART
GLASS COMPANY



A JOHN HARDMAN WINDOW. SAINT CORNELIUS'S CHAPEL, GOVERNOR'S ISLAND, NEW YORK HARBOR. FROM THE STUDIOS OF THE CHURCH GLASS AND DECORATING COMPANY



FIVE-LIGHT WINDOW ORIGINALLY DESIGNED FOR HOLY TRINITY CHURCH, STRATFORD-ON-AVON. LATER THE SEVEN-LIGHT WINDOW, REPRODUCED AS THE FRONTISPIECE TO THIS ISSUE, WAS SELECTED. DESIGNED AND EXECUTED BY HEATON, BUTLER & BAYNE.



NAVE WINDOW, ST. MARY'S CHAPEL
WALKERVILLE, ONTARIO. DESIGNED
AND EXECUTED BY HARRY E. GOODHUE

SAINTS AND THEIR SYMBOLS

ICONOGRAPHY FOR DECEMBER

By The Rev. P. H. Ditchfield, M.A., F.S.A.

December 2d. "St. Bibiana," Virgin and Martyr (R. K.), A.D. 363, perished at Rome during the great persecution instigated by the Emperor Julian. A church is dedicated to her at Rome, and a dagger and a palm are assigned her as emblems, though it is stated that she was beaten to death with plummets of lead. Sometimes she has a branch of a tree in her hand.

December 3d. "St. Francis Xavier," Confessor. (R. K.) A.D. 1552. The great Apostle of the Indies, the companion of St. Ignatius de Loyola, the preacher of Christianity amongst many Eastern nations, St. Francis Xavier has left an imperishable name. He ended his saintly life during one of his missionary journeys on the coast of China. Carlo Dolce's painting in the Pitti gallery shows him with a pilgrim's staff and beads. Callot depicts him bearing a lily and exclaiming "*Satis est Domine, satis est.*" He is also shown dying on a mat, under a shed, with angels bringing him a crown.

December 4th. "St. Peter Chrysologus," Bishop, Confessor, Doctor. (R. K.) A.D. 450. He was Archbishop of Ravenna, and from his surpassing eloquence obtained his surname, "Golden Speech." He combatted the heresy of Eutyches at the Council of Chalcedon. I have been unable to discover any emblem of this saint.

December 5th. "St. Birinus," Bishop and Confessor. (R. K.) A.D. 650. The Apostle of Wessex, who converted the Saxons to Christianity in Berkshire and Oxfordshire, has an honoured place in the hearts of Wessex men. He baptised King Kynegils, who granted to him Dorchester, Oxfordshire, as the seat of his bishopric. His name remains, and Berin's Hill preserves his memory. He is represented walking on the sea, carrying the Blessed Sacrament, and giving sight to the blind.

December 6th. "St. Nicholas of Myra," Bishop and Confessor (R. K.), A.D. 342, is the patron saint of mariners. Some poor scholars came to Athens and were murdered by their host, their bodies being cast into a tub. The saint convicted the murderer and restored the dead to life. The legends of St. Nicholas have

provided many subjects for artists, and appear in glass and painting and carved in stone. The font at Winchester Cathedral shows some scenes from his life. The three youths whom he rescued are often shown emerging from a tub or chest or kneeling before him. Three golden balls upon a book are often his emblems, as in the paintings of Botticelli, Gaetano Bianchi, and others at Rome. Andrea del Sarto places the three balls on a book before him, and Cimabue shows him with three balls in his hand. His charity to the three poor maidens whom he rescued from a life of ill-fame is shown in the painting of Fra Angelico, in which the saint is depicted handing money through a window. He appears in his episcopal robes, and an anchor, a ship, a model of a church, are other of his emblems.

December 7th. "St. Ambrose," Bishop, Confessor, Doctor. (R. K.) A.D. 397. The honour due to this noble and saintly archbishop of Milan is shown in all the churches. He it was who daringly withstood the great Emperor Theodosius, whose hands were red with the blood of the slaughtered people of Thessalonica. St. Ambrose imposed a fitting penance, and eight months passed before the emperor was received again into the company of the faithful. He was the comforter of St. Monica during her sorrow on account of the errors of her son, and at last was able to baptise the repentant Augustine. The grandest of our Christian hymns *Te Deum laudamus* is attributed to him. His emblem is a scourge, as in his church at Milan and on the coins of the city. A scourge and a cross, a tower, and a beehive are his principal symbols.

December 8th. "Conception of the Blessed Virgin Mary." (R. & E. K.)

December 11th. "St. Damasus," Pope and Confessor. (R. K.) A. D. 384. Damasus held the Papal See for eighteen years, and was the friend and supporter of St. Jerome, who was his secretary. It was at the Pope's command that Jerome wrote the Vulgate version of the Holy Scriptures. He ordered the continuous use of the Psalter. His aid was invoked against fevers. Weyen depicts him holding a ring.

December 13th. "St. Lucy," Virgin and Martyr (E. & R. K.) A.D. 304, was a native of Syracuse, of which she is the patron saint. She accompanied her mother to the tomb of St. Agatha in Catania, in order that her mother might be cured through the virtue of that saint. St. Agatha appeared to her in a vision and prophesied that she should be a virgin devoted to God, her mother healed, and that Lucy should bestow honour on Syracuse and attain to her own saintliness. On returning to Syracuse her betrothed, discovering her resolve to maintain her virginity, accused her of being a Christian. She was imprisoned in a house of ill-fame, and was subsequently blinded and finally slain by the thrust of a sword in her throat. She is represented with her eyes in a dish or on a book, or as presenting them to the Blessed Virgin Mary. A sword through her neck, or held in both hands, a dagger or poinard, a pair of pincers, are also her symbols.

December 16th. "St. Eusebius," Pope and Martyr. (R. K.)

December 21st. "St. Thomas," Apostle. (E. & R. K.) The gospels tell many details of the life of the doubting apostle, who in spite of his lack of faith was one of the most devoted followers of our Lord. The article in the Creed contributed by St. Thomas is said to have been "The third day He rose again from the dead." He preached the faith in India and the Eastern lands. When the Portuguese missionaries first visited India they found many Christians who were deemed to be the descendants of those whom St. Thomas converted. It is believed that he was martyred at Meliapur on the coast of Coromandel, being slain with spears. Some traditions point to Edessa as the place of his martyrdom. His usual emblem is a spear or lance, as shown on several English roodscreens. Raphael depicted him with a carpenter's square, and he is the patron saint of architects and builders. This is in allusion to the legend that he was sent by Christ to Gondoforus, King of the Indies, to build a palace which that king required. It was no earthly palace that St. Thomas would build, but "a house not framed by hands, eternal in the heavens." The money which the king gave him for building he gave to the poor, and for his pains was cast into prison. A dying brother revealed to the king the nature of the palace which the saint was destined to build, and the king was converted to Christianity, and assisted the saint to build the spiritual house, the Church of Christ, in the realm of the Indies. The scene in the upper chamber when the Saviour convinced the doubting apostle of his Resurrection

has often been depicted by the great masters, Agnolo Gaddi, Luca Signorelli, Luini, Cima, Rubens, and others. Raphael painted the saint receiving a girdle from the Blessed Virgin at her Assumption, and Fra Bartolommeo, Molanus, Sodoma, and others have also depicted the legend which tells that St. Thomas being absent when the Virgin died, showed the same unbelief which he had manifested with regard to the Saviour. So the Virgin appeared to him in glory, and presented to him her girdle. This girdle is one of the emblems of the saint.

December 25th. "The Nativity of our Lord." (E. & R. K.)

December 26th. "St. Stephen," the First Martyr. (E. & R. K.) He was the first of the seven deacons, and his appearance before the Sanhedrim, his angelic countenance when accused by false witnesses, his bold defence of his faith, and his martyrdom are all recorded in the Acts of the Apostles. He showed the same spirit of forgiveness, when the stones were showered upon him by his murderers, which the Saviour displayed upon the cross; the words, "Father, forgive them, for they know not what they do," are echoed in the dying cry of the first martyr, "Lord, lay not this sin to their charge." We have already recorded the finding of the body of the first martyr, and his bones are said now to rest in the church of St. Lorenzo at Rome. In art he is usually depicted as a deacon in his dalmatic, and the stones, the instruments of his martyrdom, are shown held in his robe, or in a napkin, or in his hand. He usually bears the martyr's palm.

December 27th. "St. John," Apostle and Evangelist. (E. & R. K.) No words are needed to describe the intimate relations between the Saviour and "the disciple whom Jesus loved," as revealed in the gospel narrative. Of the three festivals which follow the Feast of the Saviour's birth, well does our great English Church poet John Keble, sing:

"On the King of Martyrs wait
Three chosen bands, in royal state,
And all earth owns, of good and great,
Is gathered in that choir."

St. Stephen, a martyr in will and deed, St. John a martyr in will but not in deed, the Holy Innocents, martyrs in deed but not in will, are the representations of the three kinds of martyrdom. St. John's witnessing for Christ was lifelong, until at length he died in peace at Ephesus at the advanced age of nearly one hundred years. Tradition states that at Ephesus he wrote his Gospel and epistles, and that he was sent to Rome by order of the Emperor Domitian, and outside the



THE NATIVITY
BY LUINI

Latin Gate was scourged and thrown into a caldron of boiling oil. God preserved His servant and he suffered no ill effects; he was then banished to Patmos, in the Ægean Sea, and there wrote the book of the Revelation. Many legends cluster round the saint, the "beloved disciple," which are fully and graphically described in Mrs. Arthur Bell's "Saints in Christian Art," and need not be recorded here. His usual emblem is the eagle. On some English roodscreens he has a cup with a serpent issuing from it. This alludes to the attempted murder of the saint at Rome, when he was ordered by Domitian to drink a cup containing poison, or to some attempt on the part of his enemies to poison him with sacramental wine. The serpent that issued from the cup is said to have died at his feet. A palm, a scroll, and an eagle are his symbols in the statue at Exeter Cathedral. Perugino painted him with an eagle hovering above his head, and Raphael depicted him mounted on an eagle. Lucas Van Leyden painted him writing the Apocalypse in the Isle of Patmos, to which scene is added in a manuscript Book of Hours the devil upsetting his ink bottle. In the National Gallery there is a painting of the saint depicted as an old man attired in Mass vestments, lifted to heaven by the Saviour out of his grave at the foot of the altar at Ephesus.

December 28th. "Holy Innocents." (E. & R. K.) The slaughter of the babes at Bethlehem has inspired many artists, those Holy Innocents

"Baptised in the blood for Jesus' sake,
Now underneath the Cross their bed they make,
Not to be scared from that sure rest
By frightened mother's shriek or warrior's waving
crest."

December 29th. "St. Thomas of Canterbury." (R. K.) A.D. 1170. The murder of Thomas à Becket, Archbishop of Canterbury, at the expressed wish of King Henry II, filled Europe with amaze and awoke a storm of indignation against the English king, and enthusiasm for the Church and its defender. His shrine at Canterbury

became an object of devoted pilgrimages; the archbishop was canonised, and the scene of his martyrdom was depicted in countless mural paintings and other works of art. On English roodscreens St. Thomas is usually represented with a crozier which has a battle-ax head, and he bears an archiepiscopal cross. He often bears a sword in his hand or in his head, or he wears a mitre. Burgmaier represents him wearing his pallium and washing the feet of a leper. The scene of his martyrdom before the altar at Canterbury is shown in Christ Church Cathedral, Oxford, the mural painting at Pamber Church, and in many other works of art.

December 31st. "St. Sylvester," Pope. (R. K.) A.D. 335. It was during the pontificate of this saint that Constantine the Great was converted to Christianity, an event fraught with amazing results. Tradition states that the emperor, who suffered from leprosy, saw in a vision the Apostles SS. Peter and Paul, who advised him to be baptised by Sylvester, and said that if he obeyed his disease would depart. The pope had been compelled to seek safety in a secret retreat on Mount Soracte. He was discovered and consented to baptise the emperor, whose leprosy at once disappeared. The Church instead of being persecuted was now loaded with imperial favours; many churches arose throughout the empire, and large gifts were bestowed upon Sylvester and upon the Church. As a matter of fact, Constantine was not baptised until the end of his life, and Eusebius performed the ceremony. Sylvester ruled the Church well and issued several ordinances for its government. He ordered the wooden altars of the primitive churches to be replaced by stone altars. A tiara, double cross, and a scroll are his emblems. Sometimes he appears holding a dragon by a chain; an angel appears to him bearing a cross and an olive branch. An ox lying by his side is one of his symbols. Callot represents him baptising Constantine, and in another picture a female is shown bearing to him a label *Silvester sc me tua salva pce*



THE MARTYRDOM
OF ST. STEPHEN

EDITORIAL

THE flame of renewed faith lightens in many arts: in architecture primarily, and in music, glass making, goldsmithery, wood carving, needlework, occasionally even in sculpture. The smouldering fire in the ash-covered embers of mediævalism has quickened under the breath of a new dispensation, and the sacred flame burns into nothingness, the deluding ignis fatuus that danced for four centuries over the bog of illusion. Yet in one space of the great field of art the ashes are cold and dead: no hidden embers flash forth a sparkle of life, and if latent energy exists we cannot know this from any outward sign.

From the days of Duccio and Cimabue and Guido da Siena, painting, sometimes claimed as the greatest of all the arts, was for generations a signal and splendid mark of Christian civilisation. It died with the final triumph of the Renaissance, for its moving spirit was dead, and though it lingered for a time in noble portraiture — a thing even the Reformation could not kill — it disappeared at last in the great cataclysm of the Revolution. For a hundred years and more it was non-existent and when at last it began to creep back again, it was a new thing; the essentials were forgotten and the accessories, landscape and portraiture, found themselves exalted into the astonishing position of pre-eminence.

No one would think for a moment of minimising the nobility of the work of Constable and Turner, of Reynolds and of Gainsborough, but where was the convincing and prophetic manifestation of a Giotto, or a Fra Angelico, a Botticelli, a Leonardo, or a Bellini? Faith was a dead thing, with no avatar, and the material form and substance the only god.

Then came two strange episodes, antipodes in their impulse and in their result. On the one hand Bavaria, with malice

aforethought, determined to produce a school of religious art at any cost, the result being a dismal wilderness of pallid ineptitudes; on the other hand, without premeditation, England brought forth with amazement and incredulity a group of painters who painted religious pictures, the only religious pictures since the Early Renaissance. Ford Maddox Brown, William Holman Hunt, Dante Gabriel Rossetti, George Frederic Watts, and Edward Burne-Jones painted as did the men of the old Catholic civilisation, because they had faith and therefore the Spirit of God was on them. They passed and passing have left no trace behind, save their work, which will endure forever.

Now it is a most anomalous thing that this should be so. That religious painting should have died when it did was inevitable. It could not breathe the air of post-mediævalism, nor could any other art, save music, which is so wholly a thing of the individual soul that a song will come forth even through the bars of a dungeon: that art should rise again as it did and when it did was also a thing that most surely had to be. The shackles forged by the conqueror of Christian civilisation had been loosened, and man was rising up in renewed faith and returning spirituality. In a day, almost, art came alive again, but why is it that thus far this new life stops short at the confines of the domain of painting? Wagner, Brahms, Dvorak, in music; Pugin, Sedding, Bodley in architecture; Morris, Whall, Wilson, in the so-called minor arts, to name only a few of the myriad great personalities, living and dead, who stamp with their names the sterling mark on the enormous product of the end of the nineteenth and the beginning of the twentieth centuries, prove the breadth and the magisterial efficiency of the art of the latest dispensation. Where are the corresponding names in that art which glorified the Catholic faith and was

in turn glorified thereby? Five names have been given above, and they surely stand with those that follow, but while in the latter case the dead have left heirs to their genius, and a line of succession that cannot be broken, in the former the dynasty is extinct: the house has fallen and there is no heir.

The explanation of this phenomenon is not forthcoming. It is true that all the current traditions of painting are pagan, and so also are the methods of its teaching, but this also is the case with architecture. The man who is able to build churches approximately worthy of their high service does so despite the schools and not by their favour. Yet there are many such both in England and in America, but we look in vain for the succession of great names in religious painting that we find without trouble in the art of architecture. If architects can rise superior to the methods of their training and the body of Renaissance tradition that environs them, why not painters also?

Certainly it is not because there is no demand for Christian painting: it is true that the fabric of a church is more obviously importunate and demands materialisation more strenuously than do the pictures wherewith it must be adorned, but the demand for the pictures is there and it cannot be extinguished in the human soul, though for centuries Protestantism fought bitterly for the attainment of this end. In actual fact this world, which is fast becoming Christianised again, is waiting as eagerly for the painters who shall adequately voice its faith and its real devotion, as did the world of the thirteenth century, and the same meed of gratitude and praise will be given them when they come as befell in Florence and Siena and Pisa. Proof of this lies in the pathetic eagerness with which the world grasps at the many substitutes that have been offered during the last seventy-five years. The spacious inanities of the eighteenth century Bavarians, the saccharine *tableaux-vivants* of Bouguereau, the cheap archæology of Tissot, the middle-class inanities of Hofmann and Bodenhausen, the spectacular

theatricalism of Doré, all have been seized upon by different classes of society as approximating in some degree to the thing they longed for. And if this is true of productions that were actually neither art nor religion, what may we not anticipate for the genuine religious art when it comes?

Of course it is true that the man who can paint a convincing Annunciation, Nativity, or Crucifixion, or indeed any of the myriad subjects offered by the Catholic faith, must be first of all convinced in himself of the eternal truth of what he paints. Without this he will fail, however great he may be as a painter, and this is probably more exactly true of painting than of any of the other arts. Here, it would seem, may lie the answer to our question as to why we have no religious painting nowadays. For some reason or other painters are not as a class conspicuously devout in their religious relations. In this regard the group of great English painters named above stood singularly by themselves, and having faith painted convincingly. Atheism, agnosticism, "ethical culture," and "religious liberalism" generally cannot produce the works of the Trecento or the Quattrocento; results such as these follow only from a more definite faith and a more ardent passion of worship. And these things are coming again into the world and in time they cannot fail to react on society in the shape of painters of the Christian religion who will bear the same relation to those of the great days of painting that the church builders of the time bear to their immortal progenitors of the middle ages.

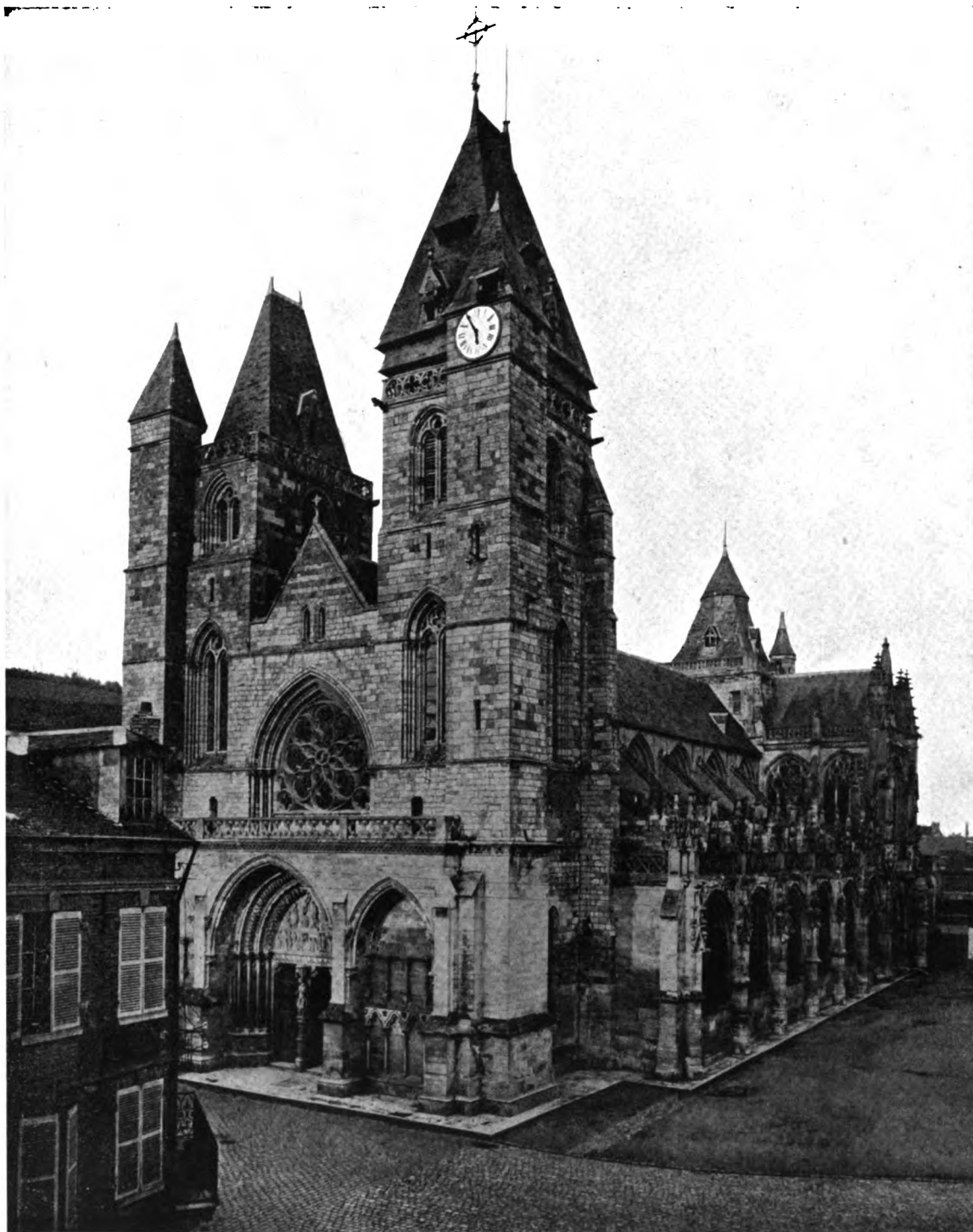
And yet even to-day there are unquestionably many men painting fine landscapes and better portraits who possess in themselves all the requirements essential to a really great religious painter. Something holds them back from essaying the noblest quest of all, the quest of religious expression through art. What is it? Partly, perhaps, the fear of ridicule or misunderstanding, the utterly false and pernicious impulse to hide one's noblest feelings and emotions that is one of the most deplorable by-products of the spirit that has dominated the last three centuries.

Partly, also, it is the fear that there is no demand on earth to-day for such manifestations of combined art and religion as those that came long ago from Florence and Venice, Milan and Siena. In every case the fear is groundless, the hesitancy unjustifiable, and the painter who bursts the shackles that modernism has forged for him and uses his native powers and the

results of his careful training for the expression once more through painting of the eternal and all-embracing truths of Christianity will find his picture welcomed as happened once to Cimabue in Florence long ago, and a new "Borgo Allegri" will come into being in some city that is now patiently waiting for the painter-prophet of Christianity.



WINDOW IN TRINITY CHURCH, COLUMBUS, OHIO, DESIGNED AND EXECUTED BY
THE GORHAM COMPANY



CHURCH OF NOTRE-DAME, LE GRAND ANDELY, FRANCE

Christian Art

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THE GOTHIC SPIRIT

By Claude Bragdon

THE current popular conception of the meaning of the word Gothic, — a conception fostered by histories and handbooks, — is to the effect that it is a manner of building practised throughout the north of Europe during the middle ages, the distinguished characteristics of which were pointed arches, groined vaulting, buttressed walls, traceried windows, and the like. In the narrow, historical sense of the word this conception is sufficiently correct, but in the broad, philosophic sense, presently to be explained, it falls so far short of the truth that a building might possess every one of the above-mentioned earmarks of the style and yet not be in any true sense Gothic, while on the other hand it might be without any of them and yet be Gothic through and through.

In its metaphysical sense, then, Gothic means organic, as opposed to arranged architecture, — spontaneous, as opposed to deliberate. It is a manner of building in which the form is everywhere determined by the function, changing naturally and inevitably as that changes; in contradistinction to that other manner in which Classic architecture, so called, is as it were the archetype, in which the function is made to accommodate itself to a certain extent to forms and arrangements chosen with a view less to their exact suitability than to their inherent or abstract beauty.

This definition, embodying this distinction, must not be taken to imply any

disparagement of Classic architecture, that strained and triply refined vehicle through which some of the sublimest strivings of the human spirit towards absolute beauty have achieved enduring realisation. The Gothic spirit and the Classic spirit as here understood correspond to the two hemispheres of thought and feeling into which mankind is divided. As Gilbert wittily puts it, in one of his lyrics:

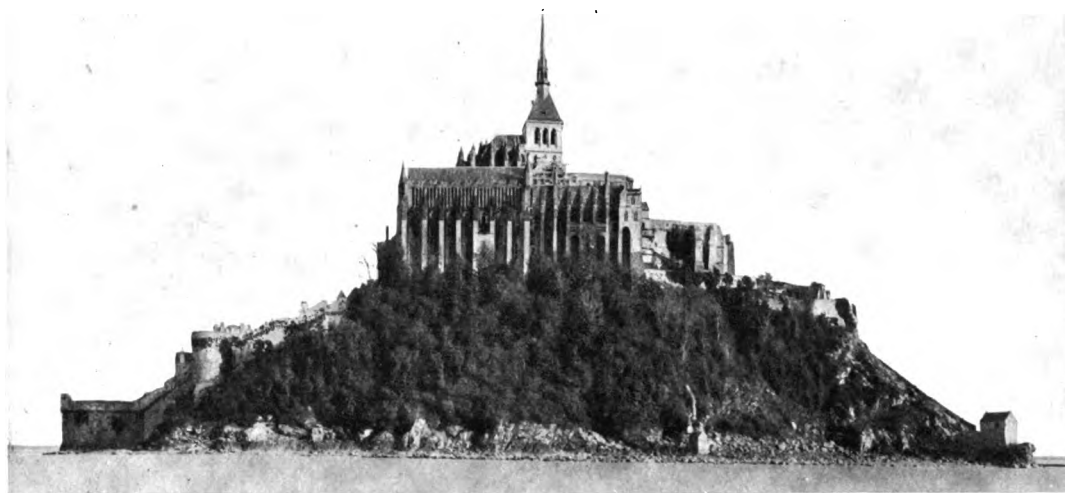
“For every boy and every gal
That's born into the world alive,
Is either a little Radical,
Or else a little Conservative.”

Sulphite and Bromide are the corresponding terms of the ultra-modern formula; Sulphite being the name which Mr. Burgess (the author of the Sulphitic Theory) gives to that temperament whose thoughts and acts spring from within, and are in consequence unpredictable, and Bromide to that other more common type which reacts always in a known manner after having been acted upon by some stimulus extraneous to itself.

In the light of this distinction Gothic is seen to be Sulphitic architecture, and Classic Bromidic. Transcending their original meanings without falsifying them, the words Gothic and Classic denote not only particular developments of style at particular periods, but fundamental differences of principle and ideal, unrelated to considerations of space and time.

In what, more specifically, do these differences consist? The basic one, as

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MONT SAINT MICHEL

before stated, is that Gothic architecture (in the large sense and in the narrow) both in the disposition of its parts and in the forms which those parts assume, follows everywhere the line of least resistance, achieving beauty mainly and primarily by reason of the fact that in architecture any increase in fitness is apt to be also an increase in beauty. In Classic architecture, on the other hand, this principle yields precedence to considerations of pure or abstract beauty in the matter of disposition, detail, and proportion, achieved by the employment of forms and arrangements developed by a process of selection and survival and having for that reason a less vital relation to the particular matter in hand than in the case of Gothic architecture. Of course, because the art of architecture, be it Classic or Gothic, is an accretion rather than a creation, even the Gothic, which is the Radical spirit, does not reject any form or any arrangement developed by use and of proved beauty, so long as it, as well as another, tells a given story and accomplishes a given end, but as soon as it becomes inexpressive or inefficient by reason of some change in its function the Gothic spirit rejects it and creates a new one, whereas the Classic, which is the ultra-conservative spirit, continues to employ it even after it has lost its *raison d'être*, as the Romans employed the orders after

they had developed the arch. To the Classic spirit beauty is its own sufficient justification, to the Gothic, as soon as a thing becomes false to the mind, it ceases to be fair to the eye.

It follows as a necessary corollary of all this that the Gothic spirit is inventive, fertile of resource, and even in its most ambitious manifestations it is always economical of materials and means. It is most itself when engaged in attaining a given end by the most simple (which is also the most logical and usually the most beautiful) means. It always takes the shortest cuts and uses the tools and materials nearest to its hand. The Classic spirit, on the contrary, is prodigal of cost and effort. There is a sublime arrogance in the way in which, to compass some grandiose effect, it pours out money by millions and kills men like flies. The Gothic spirit seems to say to Nature, "Permit me, madam, to assist you; there is a final felicity which, with your permission, I will add,"—and it does so, quite in Nature's manner, without, as it were, disturbing a hair of her head. The Classic spirit says rather, "I'll show you a trick worth two of that!" and proceeds to obliterate the landscape and put something different in its place. It is inconceivable that the Gothic spirit would have converted a swamp into a pleasure garden, as Louis



THE BASIN OF APOLLO, VERSAILLES

XIV, that prince of Bromides, did at Versailles at such enormous cost. It is equally inconceivable that the Classic spirit would have hung a church upon a crag as the mediæval builders did at Mont Saint Michel,—without, at least, leveling the crag.

In all true Gothic, because the function determines the form, there exists so intimate a relation between the interior arrangement and the exterior appearance,—between the plan and the elevation,—that from a study of the latter the former can usually, with fair accuracy, be read. In Classic architecture, even the best, this by no means follows: the elevation, determined by considerations of grandeur, symmetry, proportion, is often only a beautiful lying mask. St. Paul's Cathedral in London is an example; the buttresses of the arches of the nave are concealed behind a curtain wall surmounted by a balustrade which stands, independent of any roof, high aloft in the air. The stone lantern which crowns the entire structure seems to be supported by the dome, which is in reality a false work of wood concealing the cone of brickwork which saves the lantern from tumbling into the center of the church. This mendacity of the Classic spirit is one of its distinguishing characteristics: the application to a wall of columns and entablature, arches and imposts which support nothing, not

even themselves, is perhaps its most common and its most innocuous form. These shams are all quite justifiable from the point of view of the Classicist who employs them, who can give reasons, often excellent ones, for their use, but the Gothist is never convinced by them, his motto being, "There is nothing higher than the truth."

In Classic architecture the various parts and members are *assembled*, in Gothic they are *fused*,—by the creative heat, the eagerness for self-expression. No matter in what form it appears, Gothic architecture seems to spring up without effort, almost of its own volition, a natural outcropping of primitive racial or personal vitality. Men do not have to learn to understand it; they recognize themselves in it because they carry the clue to its meaning in their hearts.

It is possible but not profitable to multiply distinctions and comparisons, for this might lead more to confusion than to clarity in the reader's mind. Let him remember that the real point of cleavage between Gothic and Classic is the one first dwelt upon. In the presence of any work of architecture it is only necessary to ask: "Does the form follow the function, or does the function follow the form? Did the spirit build the house, or does the house confine the spirit?" If the first it is a Gothic building, if the second it is Classic.

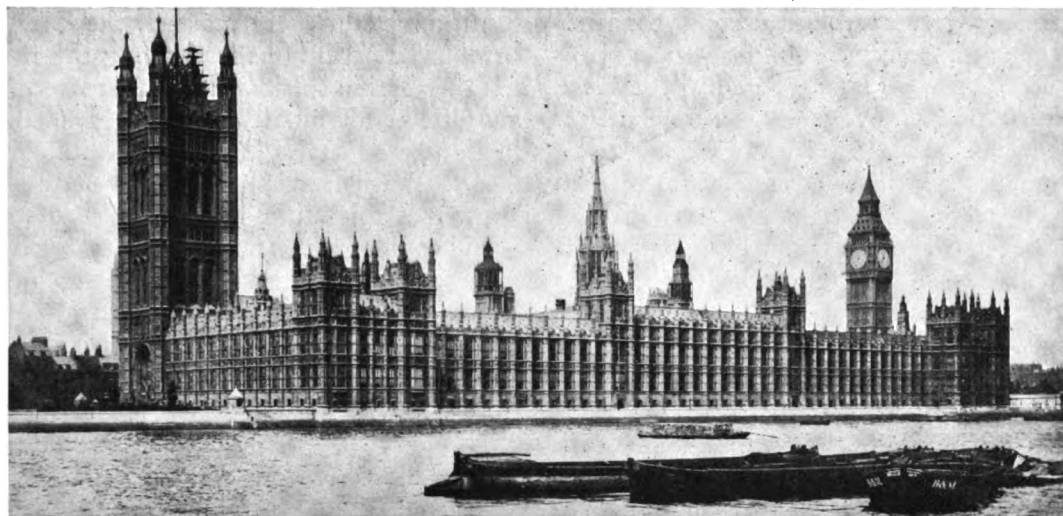
Ponder this formula, then apply it:

strange truths emerge. It is plain from existing evidences, and from our knowledge of their subtle, logical minds, that the Greeks built largely in the Gothic spirit, and that there is more identity in principle between the Erechtheum, let us say, and the Sainte Chapelle, than between the former and the most Classic neo-Grec building in all Paris. The Romans were incorrigibly Classic: they nevertheless grasped it and almost attained to the Gothic secret in the planning and the construction of their vast and complicated basilicas, theatres, and baths, but they knew not where to stay their hand, and seduced by a beauty which they could not comprehend they meaninglessly applied the orders to their arch and vault construction; this relegates them to the Bromidic class. Turning the searchlight of our formula in different directions up and down the ages, we discern that the church of Santa Sophia, at Constantinople, without a Gothic feature or detail is yet a Gothic building, for the reason that it consists of a single system of construction (that of the round arch and spherical vault! carried

to its logical extreme, nowhere hidden, everywhere expressed. The Houses of Parliament in London, on the other hand, with a whole bagful of Gothic tricks, are nevertheless Classic, for the reason that the elaborately composed and arranged river façade gives no hint of what lies behind it, and the towers might have been in one place as well as another, so far as any necessity is concerned, — in other words, the element of inevitability is lacking: that sure index of the Gothic mind. Called upon to build in Gothic, Sir William Barry, the architect, could change the clothing of his idea, but not the complexion of his mind. It is the opinion of the few who have intimate knowledge of the delicate and curious art of Japan that the Japanese are the Greeks of the East, and that they work in the Gothic spirit, as did the Greeks. They have certainly carried wood architecture to the highest logical development that the world has ever seen. Our own architecture is Bromidic: to call it Classic with all the associations which the word implies would be to pay it too high a tribute.



SANTA SOPHIA



THE HOUSES OF PARLIAMENT

Only in the limited historical meaning of the term is Gothic architecture dead, its secrets lost. So long as men continue to be born into the world with Gothic, that is, with logically constructive minds, stirred by the need and the power to build, there is the possibility of its recrudescence, not in its archaic forms, but in new and different ones, produced by new necessities, materials, and methods. Perhaps there are in America at the present time a sufficient number of Gothic-minded men to inaugurate a new Gothic art among us. The difficulty consists in the fact that such a development would only be possible by their concerted action, and there is now no mutual awareness, no solidarity of aim and effort. Obsessed, as they needs must be, by the Classic tradition, which has persisted almost uninterruptedly since the Revival of Learning in Europe, that is, for upwards of four hundred years, these men, for the most part uncertain of themselves and unknown to one another, suffer themselves to be engulfed in the Bromidic tide. The strong swimmers who have survived to make themselves known and their influences felt can be numbered on the fingers of one hand. To point my moral and adorn my tale I cannot forbear naming one of them, perhaps the most eminent, certainly the most radical, Mr. Louis Sullivan, of Chicago. This man achieved, in his Guaranty Building, in

Buffalo, the seemingly impossible feat of making a modern office building beautiful without a single compromise with the many and stern necessities which are the law of its being, even compelling these very necessities to serve æsthetic ends. The thing has been several times accomplished, but to Mr. Sullivan remains the distinction of having pointed out the way. He has written for the benefit of the younger generation of architects true and inspiring things about the art he practices, yet now, at the summit of his powers, he seems to be denied the opportunity of exercising them, and with embittered spirit he witnesses the triumph of the Philistines on every hand. The younger generation has passed him by. His message, when heeded, has been misunderstood, he is known chiefly as the inventor of a new and strange kind of ornament, — this man who has said, "It would be greatly for our æsthetic good if we should refrain from the use of ornament for a period of years, in order that our thoughts might be concentrated acutely upon the production of buildings well formed and comely in the nude."

Many factors conspire to the extinction of the Gothic spirit among us, even where it exists. First, there is the instinctive prejudice and dislike of the conservative multitude which recognises no beauty except of the familiar accredited and acclaimed order. Second, except to genius, it is always easier

and more comfortable to copy than to create, and a long course of copying atrophies the creative faculty. Third, Classic models are always before our young men's eyes, and Classic methods of design are inculcated in all the schools for the reason that they are so much more teachable,—so convenient for mediocrity to hide behind.

There are other causes for the Classic supremacy, more obscure but not less vital than those already mentioned. A Classic design can always be turned out more quickly and at less expense (at less expense, that is, to the architect, not to the client) for the reason that the details of its various parts can be made by different draughtsmen, all trained in the particular convention without serious loss to the homogeneity of the whole. In Gothic architecture the relation between the mind which conceives and the hand which executes is necessarily much more intimate and vital. These are not the days of the "inspired stonemason."

The stone carver of to-day has usually a considerable facility in the execution of the hackneyed and often repeated ornaments associated with Classic art, but any kind of Gothic ornament made "once only and for one only" he is helpless either to render properly or to create. The prevalent custom of letting all work to the lowest bidder to be completed within a given time is fatal to any art, but particularly to Gothic art, for at its best this develops and modifies itself as it progresses, achieving new felicities in the overcoming of unforeseen obstacles, as does a running brook or a clambering vine.

Although, for these reasons, the Classic formula has triumphed all along the line, it is the Gothic spirit which, incarnate in a few gifted individuals, has ever given distinction and vitality to our architecture. Since Mr. Richardson awakened us to the fact that architecture as an art still existed — still could exist, Mr. Sullivan has demonstrated, by precept and example, that in a

m o d e r n "sky-scraper" beauty is not incompatible with the highest utility with such force and success that the architect who continues to pile order on top of order up to the dizzy cornice line makes himself a subject for ridicule. Messrs. Cram, Goodhue & Ferguson have shown in their churches that the best traditions of Gothic architecture can be adhered to without dragging a train of absurd archaisms in their wake. Mr. Wilson-Eyre has imparted a grace, a rational sort of picturesqueness to his city and country houses unknown to such habitations before.



THE PRUDENTIAL BUILDING, BUFFALO
LOUIS H. SULLIVAN, ARCHITECT

These are all Gothic-minded men, working frankly in the Gothic manner. They have a certain following which makes up in energy and enthusiasm for the smallness of its numbers, but for the most part, it must be confessed, the great gorgeous Classic bandwagon pursues its triumphal course across the continent uninterrupted. Its occupants, expert, honoured, from their high seats in the gilded car, look down with amusement mingled with admiration at the group of enterprising youngsters endeavouring to put their sticks between the spokes. If the recrudescence of Gothic art depended solely upon such efforts as

theirs it may as well be admitted that the case is well-nigh hopeless, but it does not so depend. The causes which determine such a reversal of the poles of national consciousness as such a recrudescence would imply (for the art of architecture follows and registers, it does not lead the movement of the collective human mind) lie deeper than the preference and predilections of a few individuals. If there is to be a "Gothic Revival" it will be but one aspect, one episode of a revival of another sort; such a new outpouring of the essential springs of Being as occurred long, long ago in Egypt, in ancient Greece after she had beaten off her enemies, in China following the introduction of Buddhism, and in France during the two mystic centuries of the middle ages.

Mäeterlinck affirms that there are certain periods in the world's history when the soul, in obedience to unknown laws, rises to the surface of life and in countless ways gives evidence of its presence and its power. Signs are not lacking that we stand to-day upon the threshold of such a period. The dense materiality of modern life is not necessarily an adverse factor in bringing about such a spiritual awakening as that of which I speak, for of all paradoxes this is the most sublime: that good comes from evil, purity from corruption.

"All's lend and borrow,
Good, see, wants evil,
Joy demands sorrow,
Angel weds devil."

The favourite food of epicures springs from the dunghill, and the unspeakable saturnalia of Imperial Rome had issue in Christians and martyrs.

Already may be noted pressages of change: In the familiar, warm, lighted room of the world we pursue our lives of pleasant busyness,—a checkerboard existence wherein people, like chessmen, have

each their known peculiarity of motion,—when mysteriously and without warning, just when we fancy we are safest, we are brushed by the wing of the infinite and enter a world governed by other laws, a world more real and more sublime; as a fevered gambler might be summoned from his table by some beautiful strange, veiled woman, who leads him out into the cool, illimitable night. The soul of the world begins thus to stir in the chalice of men's hearts again to-day. Having no language, no symbolism, no images adequate for its self-expression, it must needs reveal itself in strange and sometimes grotesque



EMPIRE BUILDING, NEW YORK
KIMBALL & THOMPSON, ARCHITECTS

forms: in Theosophy, Spiritualism, Christian Science, Dowieism, and in the reanimated rituals of the churches. The beginning of Christianity in the Roman Empire were marked by similar phenomena. Bagehot says, "The times of the first church were times of excitement; great ideas falling on a mingled world were distorted by an untrained intellect, even in the moment in which they were received by a yearning heart." Then, also, strange faiths were prevalent: Millenarianism,

Gnosticism, Ebonitism. The "isms" of our day disturb the muddy current of modern life no more, perhaps, than submerged springs disturb the surface of a river, but they purify and renew it, just as from hidden springs the river is replenished.

The wind of the spirit "bloweth where it listeth," in new and always unpredictable ways, and wherever and whenever it comes it stirs the harp of the world to melody: that is, it transforms inanimate, common, familiar things into symbols eloquent of it. Interior truth seeks to become exterior beauty, to find expression, that is, in art, and in an art which springs from within, hence Gothic, in contradistinction to the arranged and artificial productions of the purely rational consciousness. If it is true, therefore, that the soul of the world is about to animate the materialism of the modern American life it will create for itself a new language of power and beauty, and architecture will again become a living art, the creation of a people truly free,—animate, joyous, germinative. If, on the other hand, those forces which seem to be now dominant subject us art will be aristocratic: the creation of slaves and sycophants for masters,—formal, joyless, pedantic. The ebbs and flows of the mystic or religious spirit thus largely determine whether architecture be Gothic or Classic, for the Classic, as has been explained, is the conservative spirit in the literal meaning of the word. When the Gothic, which is the mystic spirit, departs from a people the forms of its creating survive by reason of their beauty, but they are meaninglessly employed,—art is supplanted by artifice.

We, to-day, use only to misuse the architectural language of ages past, and until the mighty leaven of mysticism works in us we shall continue to misuse it. At the present moment it is impossible to predict which turn we shall take: all our essays are

tentative, ambiguous, contradictory, like the tuning of an orchestra before the performance of a symphony.

Upon those architects and craftsmen who believe in the imminence of such a movement towards the Gothic ideal as has been here indicated, who would precipitate it and participate in it, a certain obligation rests. For them to dissipate their time and talents in assimilating the popular taste in order to reproduce it is a prostitution far more ignoble than that of the ordinary man, blind to signs and portents, who pursues a similar course. To the latter the fleshpots of the world,—the price of a virtue which was never his: to the former, the untarnished mirror, the trimmed lamp, the seeing eye. Knowing not when, nor in what questionable shape the Gothic spirit may reveal itself, it behooves him to cultivate so wide a catholicity of taste and judgment that no manifestation may pass untested through the alembic of his mind. At the same time he should actively strive to realise the Gothic ideal in the work of his hand, not permitting his powers of invention to grow less by constant copying of the work of others, no matter how beautiful that work may be. Of everything he does he should ask, first, is it sincere and expressive. Second, is it beautiful,—remembering that "ugly is only half."

Doubtless failure will crown his efforts for more often than success. A pioneer and a precursor in a movement which may "move," the best that he can ever hope for is to labour at the foundation of a Palace of Art, the superstructure of which will be reared, if it is reared at all by other and more skilful hands. His reward will consist in the sure knowledge that, should the tide turn from Classic to Gothic, some part of the mighty current will flow through him instead of tossing him relentlessly aside.

FOUR MONASTIC METAL WORKERS

By Julia deWolf Addison

THE worker in metals is usually called a smith, whether he be coppersmith or goldsmith. The term is Saxon in its origin, derived from the expression "he that smiteth." Metal was wrought by force of blows, except where the process of casting modified this. Egyptians evidently used solder, for the Hebrews owed their knowledge of such things to that nation, and in Isaiah xli. 7 occurs the passage: "So the carpenter encouraged the goldsmith, and he that smootheth with the hammer, him that smote the anvil, saying, It is ready for the soldering." In the Bible there are constant references to such crafts in metal-work as prevail in our own times. "Of beaten work made he the candlestick," Exodus; in the ornaments of the Tabernacle the artificer Bezaleel "made two cherubims of gold, beaten out of one piece made he them."

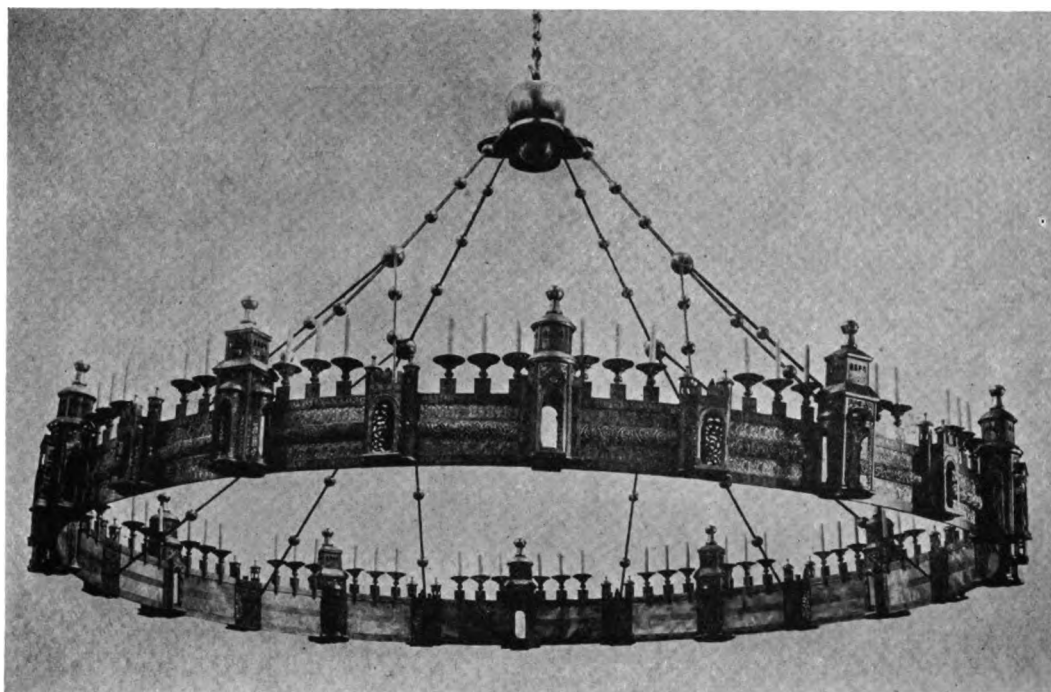
In the middle ages most of the great art schools were established in connection with the numerous monasteries scattered all through Europe and in England. For our purpose at this moment it will be interesting to select four special artistic temperaments of those days, and observe the great industry and the talent which was consecrated by these men to their beloved Church.

The greatest mediæval jeweller was St. Eloi, of Limoges. His history is an interesting one, for his achievement and rise in life were very remarkable in the period in which he lived. A common workman in Limoges, he practised the art of a goldsmith under the famous Abbo, in the sixth century. He was such an excellent craftsman that he soon received commissions for extensive works on his own account. King Clothaire II ordered from him a golden throne, and supplied the gold which

was to be used in making it. To the astonishment of all, the workman Eloi presented the king with *two* golden thrones (it is difficult to imagine just how a monarch would utilise duplicate thrones!) and immediately it was noised abroad that the goldsmith Eloi was possessed of supernatural powers, since, out of gold sufficient for one throne he had constructed two! People of a more practical turn found out that Eloi had learned the art of alloying the gold so as to make it do double duty.

A great many examples of Eloi's work might have been seen in France until the Revolution, in 1792, especially at the Abbey of St. Denis. The Chronicle says of St. Eloi, "He made for the king a great number of gold vases enriched with precious stones, and he worked incessantly, seated with his servant Thillon, a Saxon by birth, who followed the lessons of his master." Eloi founded two institutions of goldsmithing: one for the production of secular and domestic articles, and the other for ecclesiastical work exclusively. No worker in profane lines was allowed to handle the sacred vessels. The secular branch was situated near the dwelling of Eloi, and was known as "St. Eloi's Enclosure." When a fire burned them out of house and shelter, they removed to a suburban quarter, which soon became known as the "Clôture St. Eloi." The religious branch of the establishment was presided over by the aforesaid Thillon, and was the Abbey of Solignac, near Limoges. This school was inaugurated in 631.

At the court of Clothaire II. Eloi was employed to work for the king. At the same time, at the court of Dagobert, the son of Clôthaire, St. Ouen, the patron of Rouen, was living, and it chanced that these two youths struck up a great intimacy, and afterwards St. Ouen became the biographer



CORONA, HILDESHEIM

of St. Eloi. His description of Eloi's personal appearance is worth quoting, to show the sort of figure which a mediæval saint sometimes cut prior to his canonisation! "He was tall, with a ruddy face," says St. Ouen, "his hair and beard curly. His hands well made, and the fingers long, his face full of angelic sweetness. . . . At first he wore habits covered with gold and precious stones, and he had also belts sewn with pearls. His dress was of linen encrusted with gold, and the edges of his tunic were trimmed with gold embroidery; indeed, his clothing was very costly, and some of his dresses were of silk. Such was his exterior in his first period at court, and he dressed thus to avoid singularity." (The court of Clothaire must have been an exacting one as to costume!) "But under these garments he wore a rough sackcloth, and later on he disposed of all his ornaments to relieve the distressed, and he might be seen with only a cord round his waist, and common clothes. Sometimes the king, seeing him thus divested of his rich clothing, would take off his own cloak and girdle and give them to him, saying, "It is not suitable that those who dwell for

the world should be richly clad, and that those who despoil themselves for Christ should be without glory."

Among the numerous virtues of St. Eloi was that of consistently carrying out his real beliefs and theories. He was strongly opposed to the institution of slavery. In those days it would have been futile and quixotic to preach actual emancipation; the times were not ripe. But St. Eloi did all that he could for the cause of freedom. He invested most of his money—and undoubtedly his jewels—in slaves; and then he set them at liberty. Sometimes he would "corner" a whole slave market—buying from thirty to a hundred at a time. Some of these manumitted persons became his own faithful followers; some entered the religious life, and others devoted their talents to their benefactor, and worked in his studio for the furthering of art in the Church.

He once played a subtle trick upon the king. He requested the gift of a town, in order, as he assured his majesty, that he might there build a ladder by which they might both reach heaven. The king, in unquestioning credulity, granted his re-



FONT COVER, HILDESHEIM



THE CHALICE OF ST. REMI

quest, and waited to behold the ladder. St. Eloi promptly built a monastery, and if the ruler did not care to avail himself of the advantages of this particular class of ladder, why, surely, it was no fault of the builder!

St. Ouen and St. Eloi were consecrated bishops on the same day — May 14, 640, Ouen to the bishopric of Rouen, and Eloi to the See of Noyon. Bishop Eloi instituted a great hunt for the body of St. Quentin, which had unfortunately been mislaid in some unaccountable way. It was known that St. Quentin was buried in the vicinity of Noyon. St. Eloi turned up every available spot of ground around, within, and beneath the church, until he found a skeleton in a tomb, and some nails. This residuum he proclaimed to be the sacred body, for the legend was that the saint had been martyred by having nails driven into his head! Although it seemed quite evident to others that these nails were coffin nails, still Eloi insisted upon regarding his discovery as genuine, and they began diligently to dismember the remains for distribution among the churches. As they were pulling one of the teeth, a drop

of blood was seen to follow it, which miracle was hailed by the ingenuous bishop as the last proof wanting. Like others of his temperament, St. Eloi's religious zeal was largely influenced by his æsthetic nature. He has a streak of superstition, in spite of the fact that he had preached an excellent sermon (still preserved) against it. When he had committed any fault after confession he used to hang up bags of relics in his room and watch them for a sign of forgiveness. When one of them would turn oily, or begin to affect the surrounding air peculiarly, he would consider it a sign of the clemency of heaven! In his sermon he had inveighed particularly against the use of charms and incantations; it seems to us to-day as if he might have looked to his own little relic bags before condemning the ignorant!

PASTORAL STAFF OF BISHOP BERNWARD,
HILDESHEIM

St. Eloi died in 659, and was himself distributed to the faithful in quite a wholesale way. One arm is in Paris. He was canonised both for his holy life and for his great genius in art. He was buried in a silver coffin, adorned with gold, and his tomb worked miracles like the shrine of Becket. Indeed, Becket himself was pretty dressy as far as jewels were concerned; when he travelled to Paris the simple Frenchmen exclaimed, "What a wonderful personage the king of England must be if his chancellor can travel in such state."

There are various legends about St. Eloi. It is told that a certain horse once behaved very obstreperously while being shod; Eloi, who, then in early youth, was performing the job as blacksmith, calmly cut off the animal's leg and fixed the shoe on the hoof, and then replaced the limb, which



CHALICE, HILDESHEIM



RELIQUARY, HILDESHEIM

grew into place again immediately, to the pardonable astonishment of all beholders.

One of his early works in gold was a marvellous shrine of St. Geneviève, but this was unfortunately melted down in the reign of St. Louis.

St. Eloi was also employed to coin the currency of Dagobert and Clovis II., and examples of these coins may now be seen as authentic records of this style. This is fortunate, as most of his other works have perished. A century after his death the monasteries which he had founded were still in operation, and Charlemagne's crown and sword of state are very possibly the result of St. Eloi's teachings to his followers.

Among the English saints who devoted themselves to the arts and crafts was St. Dunstan. He was the patron of goldsmiths and blacksmiths. He was born in 925, and lived in Glastonbury, where he became a monk early in life. He not only worked in metal, but was a good musician and a great scholar, in fact a genuinely rounded man of culture. He built an organ, no doubt something like the one

which Theophilus describes, which, Bede tells us, being fitted "with brass pipes, filled with air from the bellows . . . uttered a grand and most sweet melody."

Dunstan was a favourite at court in the reign of King Edmund. Enemies were plentiful, however, and they spread the report that Dunstan evoked demonic aid in his almost magical work in its many departments. It was said that occasionally the evil spirits were too aggravating, and that in such cases Dunstan would stand no nonsense. He was greatly troubled by visitations of devils such as persecuted St. Anthony. He was busy at his forge one day when the fiend was unusually persistent; Dunstan turned upon the demon and grasped its nose in the hot pincers, which proved a most successful exorcism! There is an old verse:

St. Dunstan, so the story goes,
Once pulled the devil by the nose
With red hot tongs, which made
him roar,
That he was heard three miles or
more!

The same story is told of St. Eloi, and probably of most of the artistic spirits who were unfortunate enough to be human in their temperaments and at the same time pious and struggling. In old representations St. Dunstan is displayed dressed in full ecclesiastical habit, holding the iron pincers as symbols of his prowess.

He became Archbishop of Canterbury after having held the sees of Worcester and of London. He journeyed to Rome and received the pallium, as primate of the Anglo-Saxons, from Pope John XII. Dunstan was a righteous statesman, twice reproofing the king himself for evil deeds, and placing his

royal highness under the ban of the Church for immoral conduct. St. Dunstan died in 988.

Perhaps the most satisfactory display of

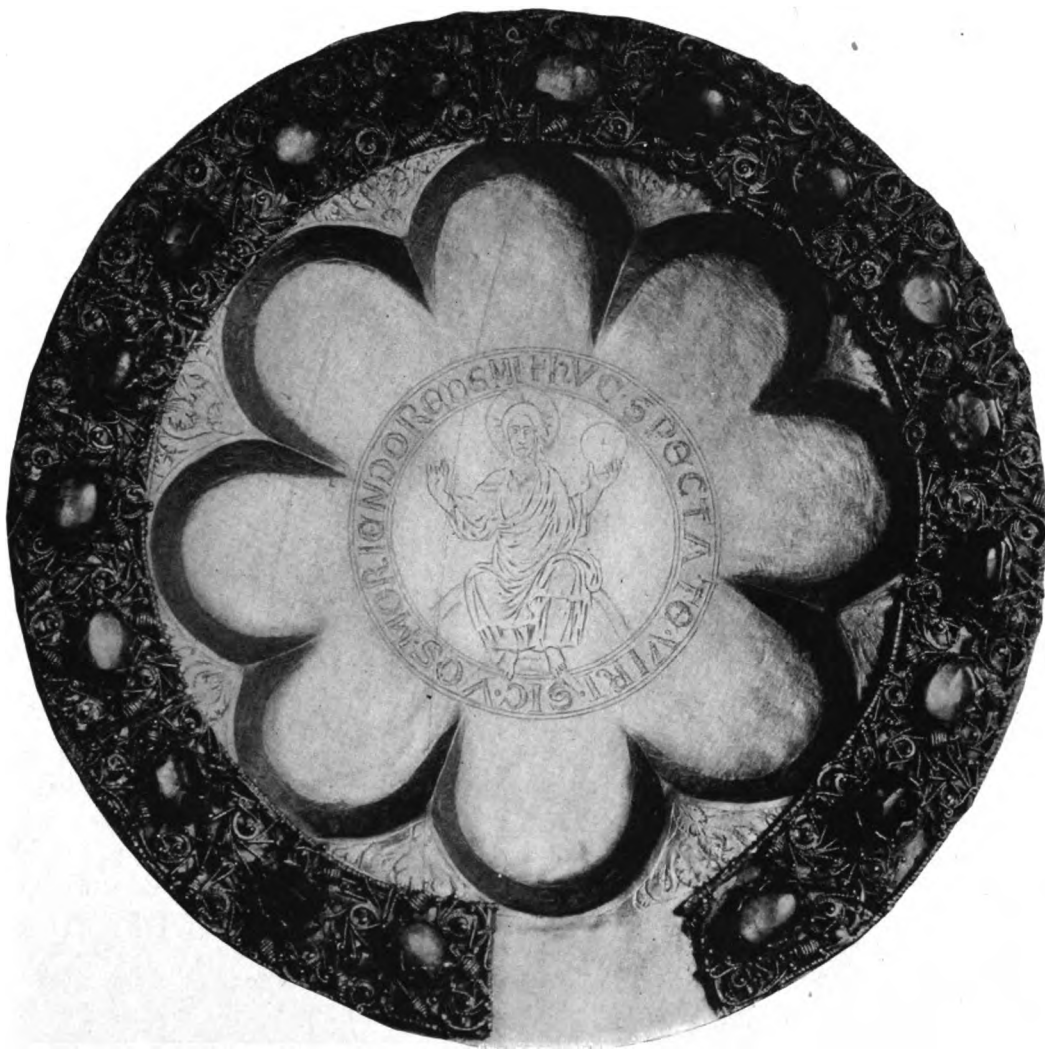
arts and crafts of mediæval times which may be seen to-day in one city is at Hildesheim. The fact that the tenth century remains there are especially rich is owing to the life and example of an early bishop — Bernward — who ruled the see from 993 to 1022. Before he was made bishop Bernward was tutor to the young Emperor Otto III. He was a student of art all his life, and a practical craftsman, working largely in metals, and training up a guild of followers in the cathedral school. He was extremely versatile: one of the great personages of history. In times of war he was commander in chief of Hildesheim; he was a traveller, having made pilgrimages to Rome and Paris and the grave of St. Martin at Tours. This wide culture was unusual in those days. It is quite evident from his active life of accomplishment in creative art, that good Bishop Bernward was not to be numbered among those who expected the end of the world to occur in the year 1000. Of his works to be seen in Hildesheim there are splendid examples. The Goldsmith's school of Hildesheim under his direction was famous.

Taugmar pays him a tribute, saying, "He was an excellent penman, a good painter, and as a household manager was unequalled." Moreover, he "excelled no less in the mechanical than in the liberal arts." In fact, a visit to Hildes-

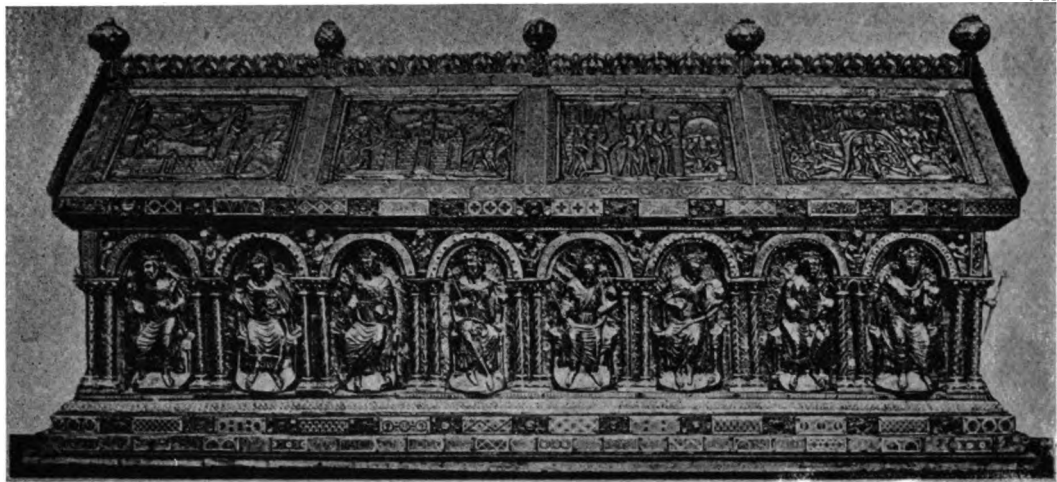
heim to-day proves that to this man who lived ten centuries ago the city owes its well-deserved reputation of being the most inter-



BERNWARD'S PASCHAL
COLUMN



PATEN, HILDESHEIM



SHRINE OF CHARLEMAGNE (WORK NOT UNLIKE THAT OF ST. ELOI)

esting city in Germany from the antiquarian point of view. This bishop influenced every branch of art, and with so vital an influence that his see-city is still full of his works and personality. He was not only a skilled worker in all the arts and crafts, but also a collector, founding quite a museum for the further instruction of the students who came in touch with him. He decorated the walls of his cathedral; the great candelabrum which circles above the central aisle was his own design and the work of his immediate followers: and the paschal column in the cathedral was from his workshop, wrought as delightfully as would be possible in any age, and yet executed nearly a thousand years ago! No bishop ever deserved sainthood more, or made a more practical contribution to the Church. He was canonised by Pope Celestine III. in 1194.

Bernward came of a noble family. His figure may be seen — as near a portrait as we have of this worthy worker — among the bas-reliefs on the beautiful choir-screen in St. Michael's Church in his native city.

The cross executed by Bernward himself, in 994, is a superb piece of work, with filagree covering the whole, set with gems *en cabochon*, or "tallow-cut," with pearls, and antique precious stones carved in intaglio and displaying Greek divinities. The candlesticks of St. Bernward are also most interesting. They are made of metal composed of gold, silver, and iron, and are

wrought into a mass of animal and floriate forms, the outline being all retained, and the grace of the shaft being unimpaired by meaningless projections. They are partly the work of the mallet and partly of the chisel. They had been buried with Bishop Bernward, and were found in his sarcophagus in 1194. Didron has likened the use of animal and human form in these candlesticks to the art of the Mexicans; but to me it seems to be delightful German Romanesque work, leaning more towards the style of certain spirited Lombard grotesques, or even those of Arles and other parts of France, than the Aztec to which Didron has reference. The little climbing figures, while certainly having very large hands and feet, and yet endowed with a certain spring and action, all give the impression of making an effort — they are really trying to climb, instead of simply occupying spaces in the foliage. There is a good deal of strength and energy displayed in all of them, and while the work is rude and rough, it is virile. The workmanship is not unlike that on the Gloucester candlestick at South Kensington, which was made in the twelfth century.

Bernward's chalice is set with antique stones, some of them carved. Undoubtedly he picked up many interesting specimens of such a nature in his travels. On the foot may be seen one representing the three Graces in their customary state of nudity "without malice."



THE IRON CROWN OF LOMBARDY

Bernward was also an architect, building the delightful church of St. Michael and its cloister. He also superintended the building of an important wall by the riverbank in the lower town. There is much in this personality which reminds one of Leonardo da Vinci.

There was an uneasy time of controversy and difficulty in Gandesheim, and Bernward hastened to headquarters in Rome to arrange it all. In 1001 he arrived, early in January, and the pope went out to meet him, kissed him, and invited him to stay as a guest in his palace. After accomplishing



PYX, HILDESHEIM

his diplomatic mission, and laden with all sorts of sacred relics, Bernward returned home, not too directly to prevent his seeing something of the intervening lands, in April.

A book which Bernward had made and illuminated in 1011 has the inscription: "I, Bernward, had this codex written out, at my own cost, and gave it to the beloved Saint of God, Michael. Anathema to him who alienates it." The curse has never fallen, for there the book remains! This inscription has the more interest because it is the actual autograph of Bernward.

Bernward was succeeded in his pedagogic capacity by Hezilio, and many scholars. These men made the beautiful corona or candelabrum of the cathedral from designs of the master. These circular chandeliers were hung in the naves of many cathedrals in the middle ages, but this one at Hildesheim is the finest. The ring is twenty feet across, and it hangs suspended on a system of rods and balls in the form of chains: it has twelve large towers and twelve small ones, supposed to suggest the heavenly Jerusalem. There are also sockets for seventy-two candles. The detail of its adornment is very splendid and repays close study. Every little turret is different in architectural form from every other, and statues of saints are to be seen within. The pierced silver work on this chandelier is as beautiful as any mediæval specimen in existence.

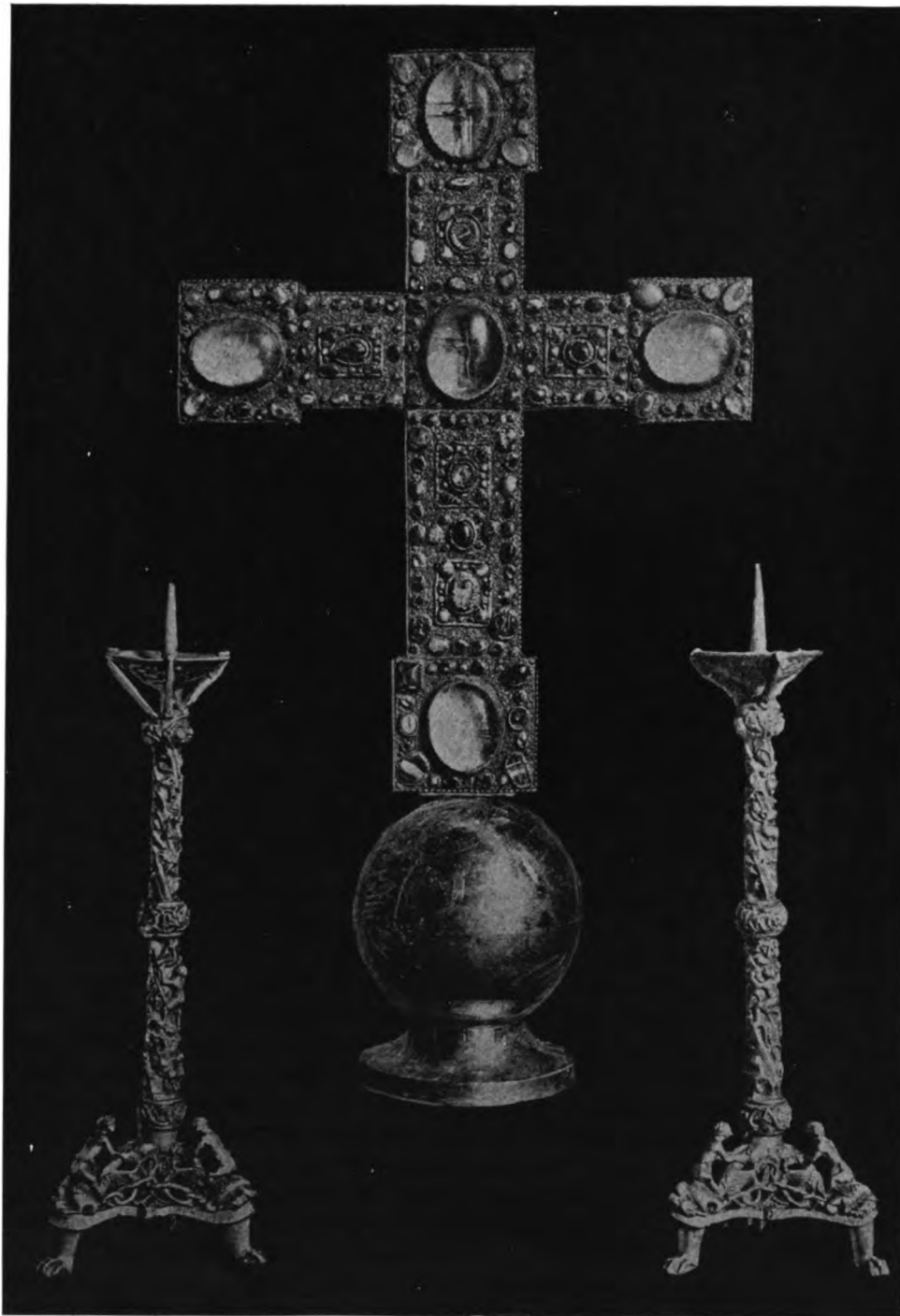
Among other interesting pieces of early metal work in Hildesheim one must not forget to mention the font. This, although dating from the eleventh century, is undoubtedly German work, for, on the table, in the scene representing the Lord's Supper, one can detect a perfectly defined pretzel — as familiar as any modern one in a bake-shop to-day! This is incidentally an interesting piece of evidence as to the perennial use of this particular bread form.

The great leader, after Eloi, of mediæval arts in France was the Abbot Suger, of St. Denis. He was born in 1081, and passed ten years at St. Denis as a scholar, becoming intimate with Prince Louis; this friendship was destined to develop in after life.

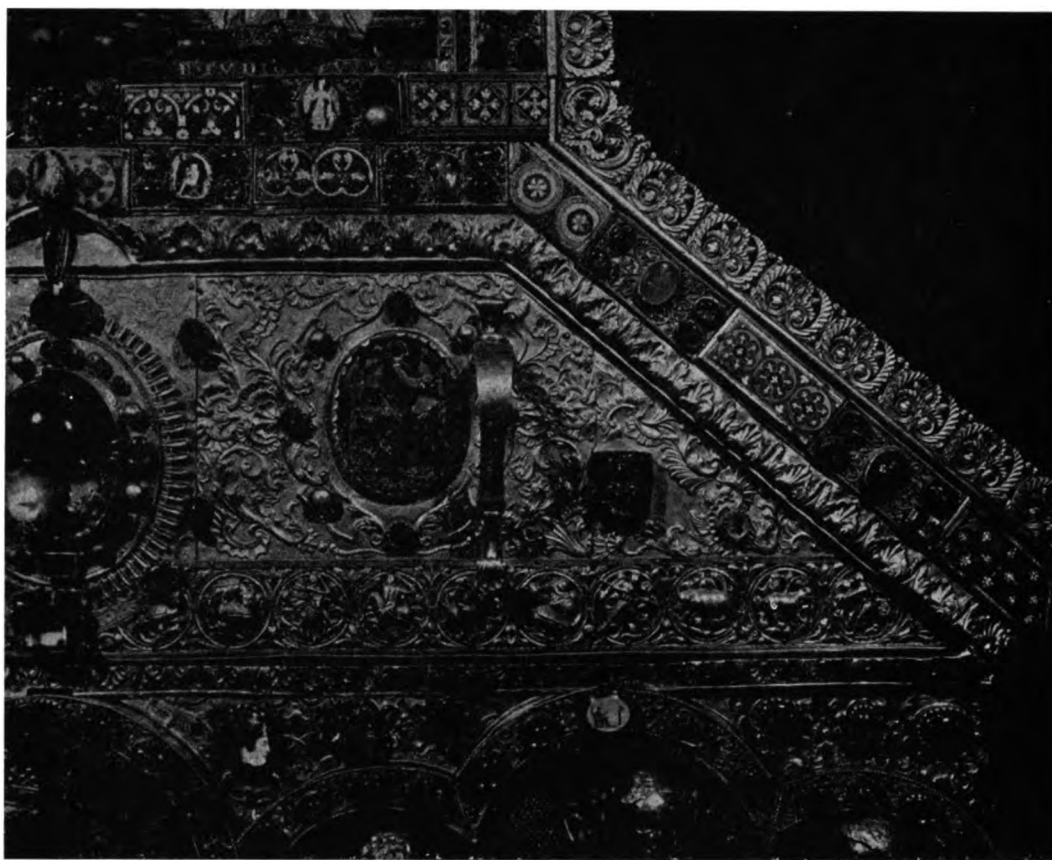
In 1123 he stood at the head of the convent which had educated him. On his return from Italy, in 1122, he learned at the same time of the death of his predecessor, Abbé Adam, and of his own election to succeed him. This promotion was due to his noble character, his genius in diplomacy, and his rare talents in the field of art. He was minister to Louis VI., and afterwards to Louis VII., and during the second Crusade he was made regent for the kingdom. He was known, late in life, as "father of his country," for he was a courageous counsellor, so firm and convincing in argument that the king had really been guided by his advice. While he was making laws and instigating crusades, he was directing craft schools and propagating the arts in connection with the life of the Church. St. Bernard denounced him as encouraging too luxurious a ritual; Suger made a characteristic reply: "If the ancient law . . . ordained that vessels and cups of gold should be used for libations, and to receive the blood of rams . . . offered in sacrifice, how much rather should we devote gold, precious stones, and the rarest materials, to those vessels which are destined to contain the blood of Our Lord."

Suger ordered, and himself made, the most beautiful appointments for the sanctuary, and when any vessel already owned by the abbey chanced to be of costly material and yet of unsuitable style, he had it remodelled. An interesting instance of this is a certain antique vase of red porphyry. There was nothing ecclesiastical in its form; it was a plain, straight-sided Greek vase. Suger treated this vase as the body of an eagle, making the head and neck to surmount it, claw feet for it to stand upon, and two graceful wings attached in a conventional sweep to either side, all of gold; it was thus transformed into a magnificent reliquary in the form of the king of birds. On this ampula is the inscription, "As it is our duty to present unto God oblations of gems and gold, I, Suger, offer this vase unto the Lord."

Suger stood always for the ideal in art and character, and had the courage of his convictions in spite of the fulminations of



**BERNWARD'S CANDLE-
STICKS AND CROSS**



DETAIL, SHRINE OF THREE KINGS, COLOGNE

St. Bernard. Instead of using the enormous sum of money at his disposal for importing Byzantine artificers, he preferred to use his friends' and his own influence in developing a native French school of design and technique.

It is an interesting fact to discover that Suger, among his many restorations and adaptations, incorporated some of the works of St. Eloi in his own compositions. For instance, he took an ivory pulpit and remodelled it with the addition of copper animals.

One of the abbots of St. Denis, Matthieu de Vendôme, had presented a wonderful reliquary consisting of a golden head and bust, while another abbot gave a fine reliquary to contain the jaw of St. Louis, Suger gave many beautiful products of his own art and that of his pupils, among others, a great cross six feet in height.

A story is told of Suger, that while he was engaged in making a particularly splendid

crucifix of St. Denis, he ran short of precious stones, nor could he in any way obtain what he needed, until some monks came to him and offered to sell him a superb lot of jewels which had formerly embellished the dinner service of Henry I. of England, the king's nephew having presented them to the convent in exchange for indulgences and masses! In these early and half-barbaric days of magnificence, form and delicacy of design were not understood. Brilliancy, lavish display of sparkling jewels, set as thickly as possible without reference to a general scheme of composition, was the standard: and it must be admitted that with such stones available, no more effective school of work has ever existed than that of which the crown of Charlemagne, the iron crown of Monza, or the crown of King Suintila are typical examples. Abbot Suger lamented when he had not sufficient supply of jewels for his work; but he did not complain when a deficiency in workmen



ENAMEL COVER, VENICE

occurred. It was comparatively easy to train artists who could make settings, and bind stones together with soldered straps!

The chief characteristic of the workmen of the middle ages was conscientiousness. The rule of St. Benedict rings true on the proper consecration of an artist: "If there be artists in the monastery, let them exercise their crafts with all reverence and humility, provided the Abbot shall have ordered them." This last clause was a protection against such zealous and willing monks as might have been lacking in taste! The naïve instruction in Theophilus's preface is a fitting close to this little account of craftsmen. "Skilful in the arts let no one glorify himself, as if received from himself, and not from elsewhere, but let him be thankful humbly in the Lord from whom all things are received." He then advises the craftsman earnestly to study the book

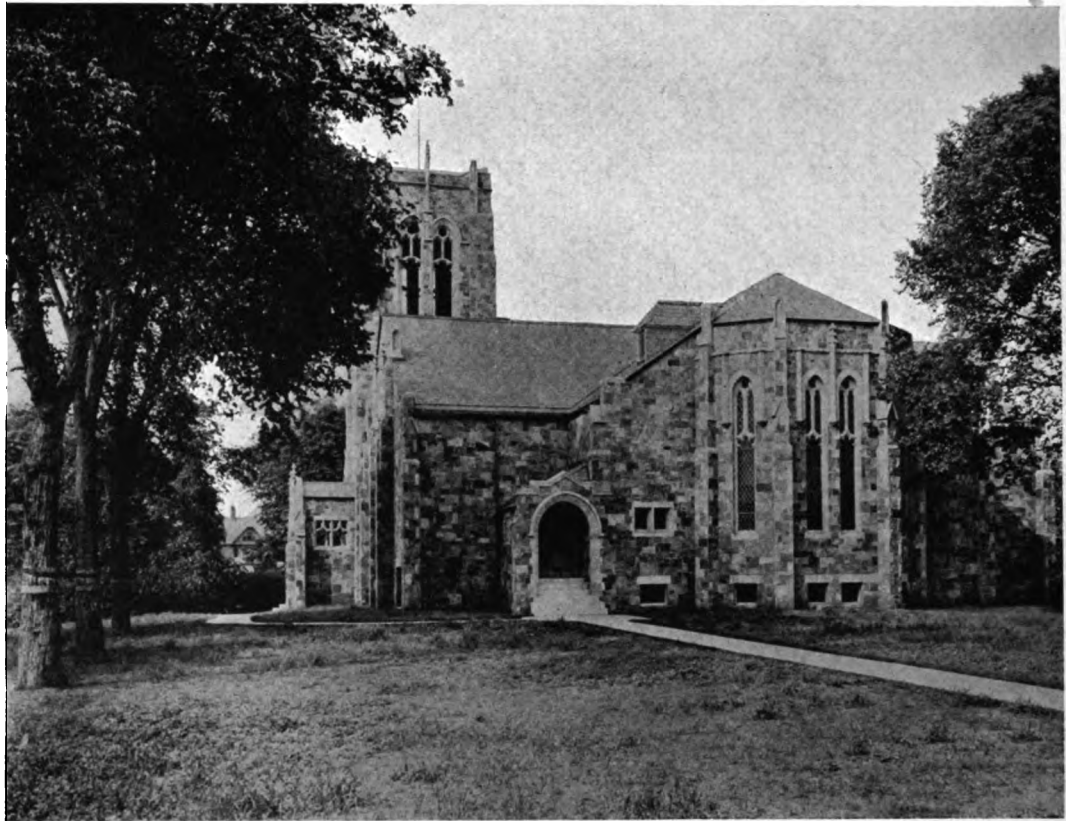
which follows, telling him of the riches of instruction therein to be found: "You will find out . . . whatever Tuscany knows of mosaic work, or in variety of enamel, whatever Arabia shows forth in work of fusion, ductility, or chasing, whatever Italy ornaments with gold . . . whatever France loves in a costly variety of windows; whatever industrious Germany approves in work of gold, silver, copper, and iron, of woods and stones." No wonder the authorities are lost in conjecture as to the native country of the versatile Theophilus! After promising all these delightful things, the good monk continues: "Act, therefore, well-intentioned man, . . . hasten to complete with all the study of thy mind, those things which are still wanting among the utensils of the house of the Lord." Is not this a fitting message with which to conclude?



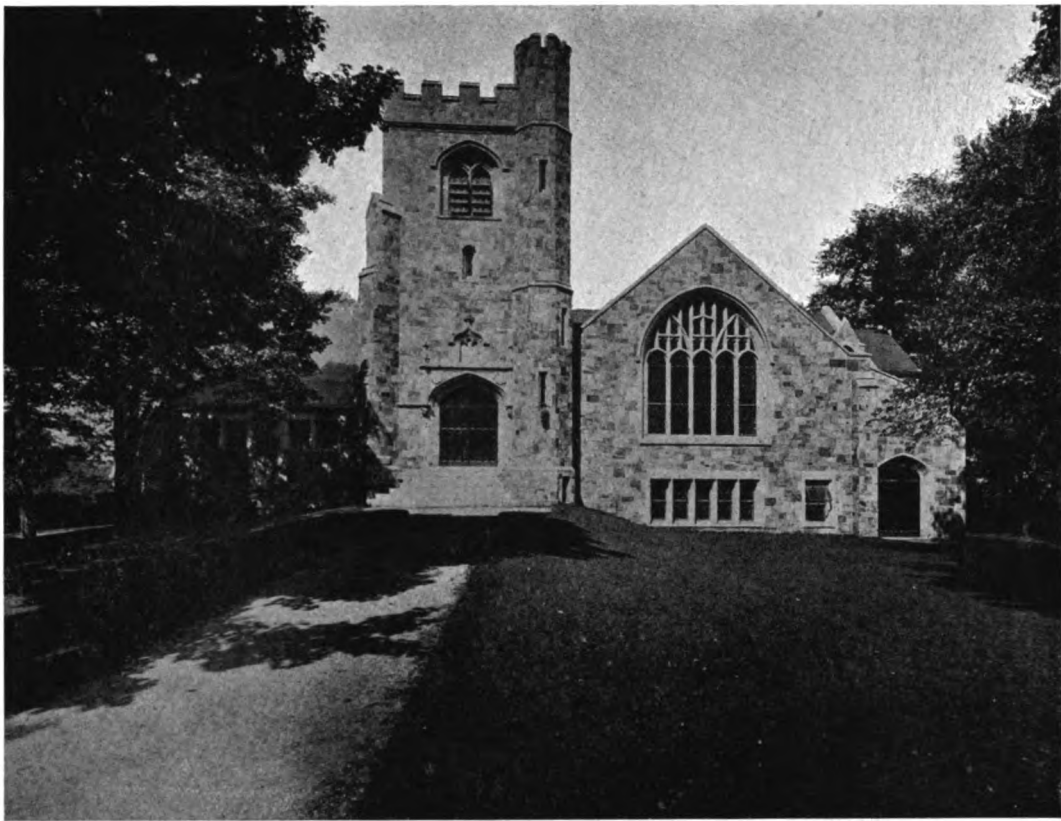
LEAD CRUCIFIX — PERIOD OF ST. DUNSTAN



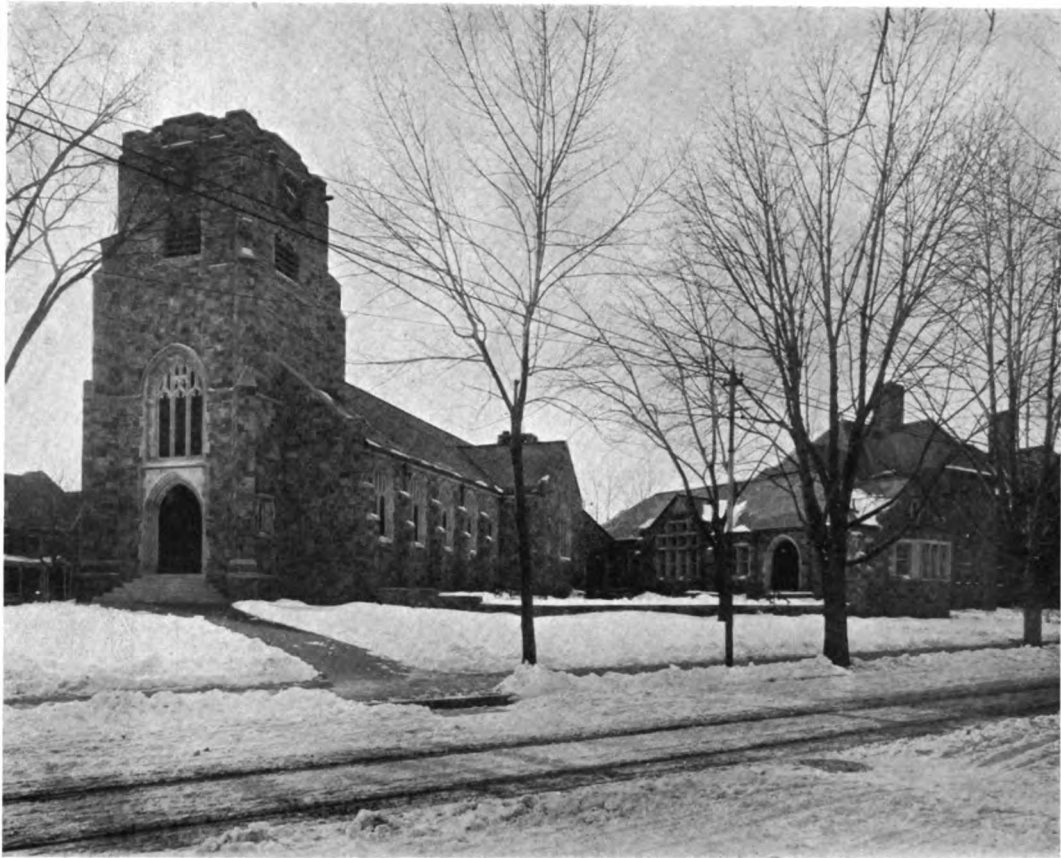
**UNITARIAN CHURCH
WINCHESTER, MASSACHUSETTS
GEORGE F. NEWTON, ARCHITECT**



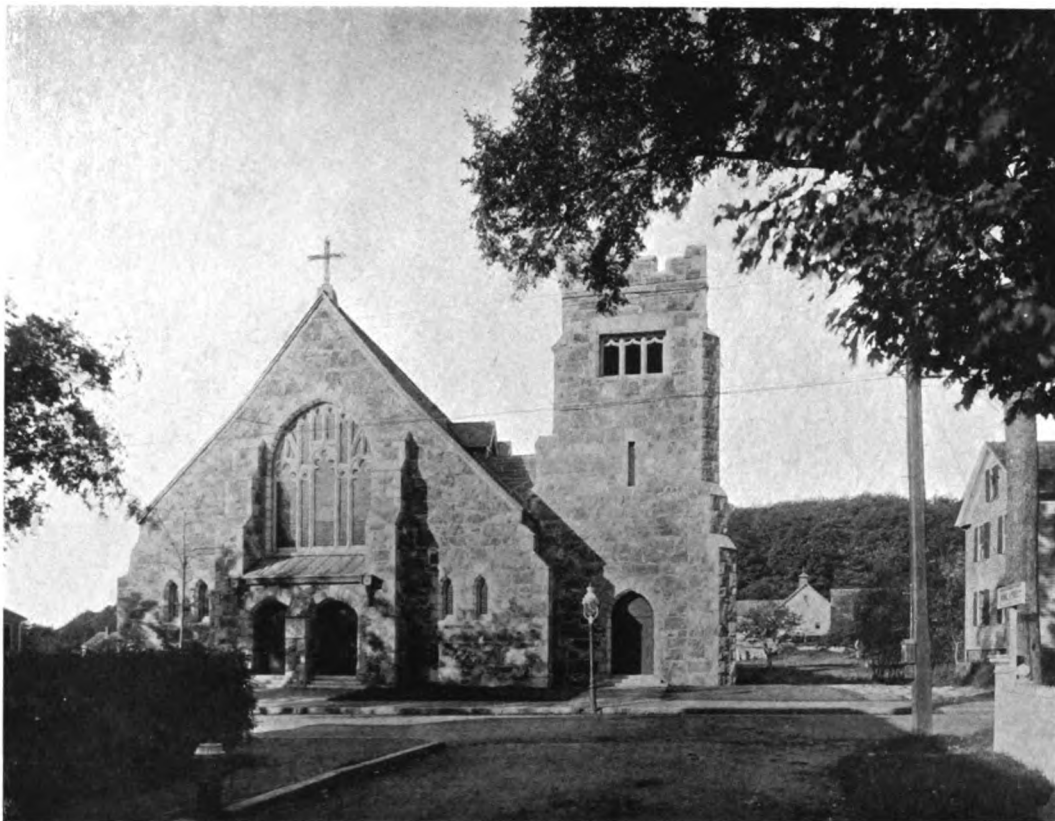
**FIRST BAPTIST CHURCH
MELROSE, MASSACHUSETTS
GEORGE F. NEWTON, ARCHITECT**



**CONGREGATIONAL CHURCH
WELLESLEY HILLS, MASSACHUSETTS
GEORGE F. NEWTON, ARCHITECT**



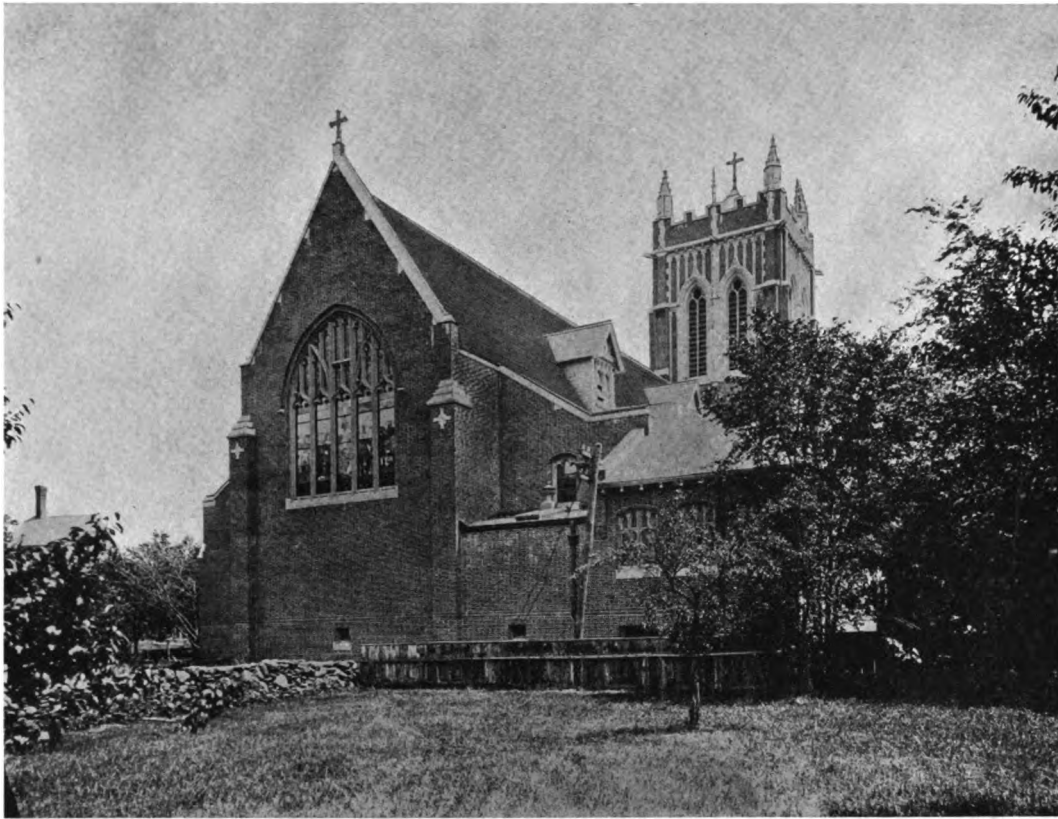
**UNITARIAN CHURCH
NEWTON HIGHLANDS, MASSACHUSETTS
GEORGE F. NEWTON, ARCHITECT**



CHURCH OF THE SACRED HEART
MANCHESTER, ~~NEW HAMPSHIRE~~ *Mass.*
MAGINNIS, WALSH & SULLIVAN
ARCHITECTS



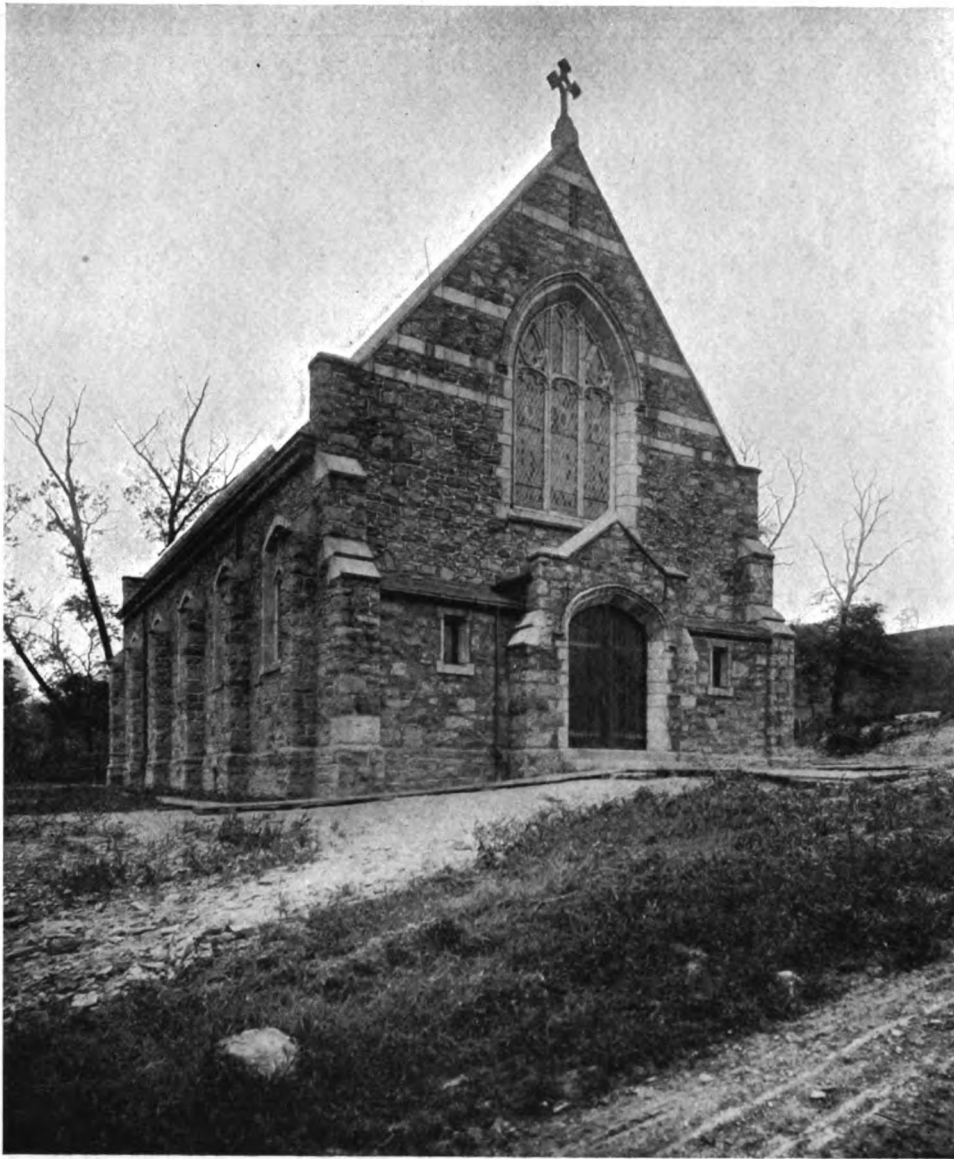
**ST. RAPHAEL'S CHAPEL (R. C.)
WEST MEDFORD, MASSACHUSETTS
MAGINNIS, WALSH & SULLIVAN
ARCHITECTS**



**ROMAN CATHOLIC CHURCH
LEOMINSTER, MASSACHUSETTS
MAGINNIS, WALSH & SULLIVAN
ARCHITECTS**



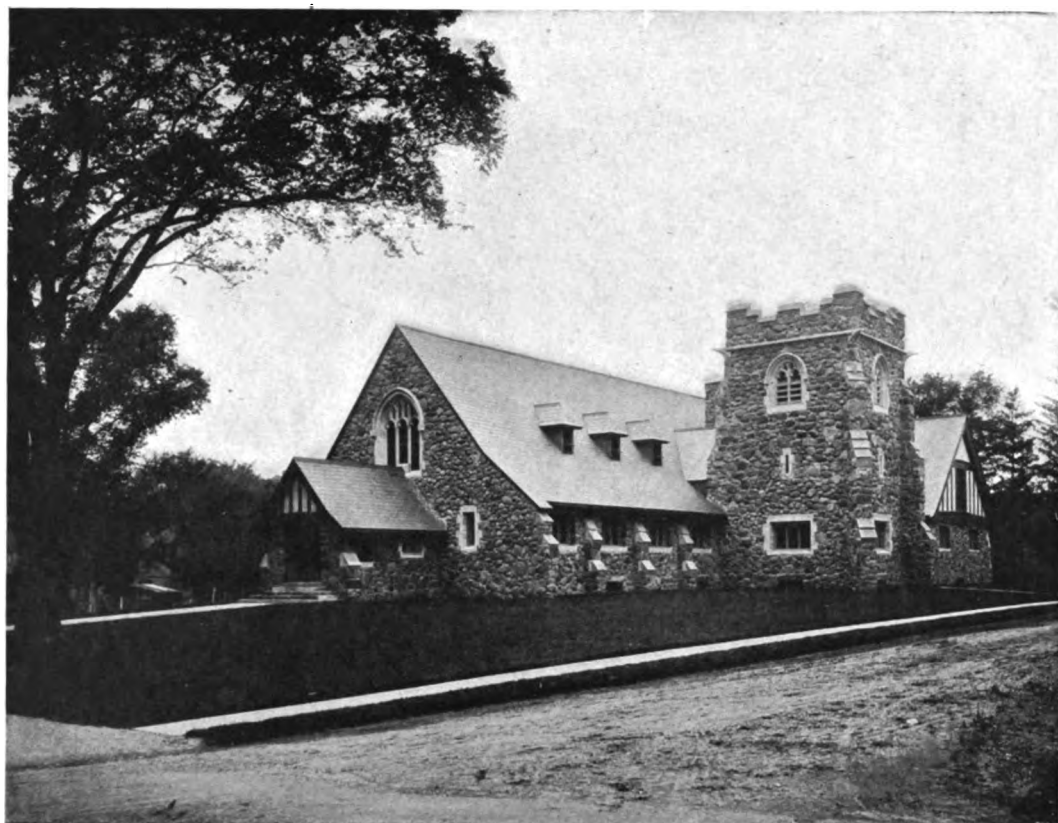
**BAPTIST CHURCH
BROCKTON, MASSACHUSETTS
J. WILLIAMS BEAL, ARCHITECT**



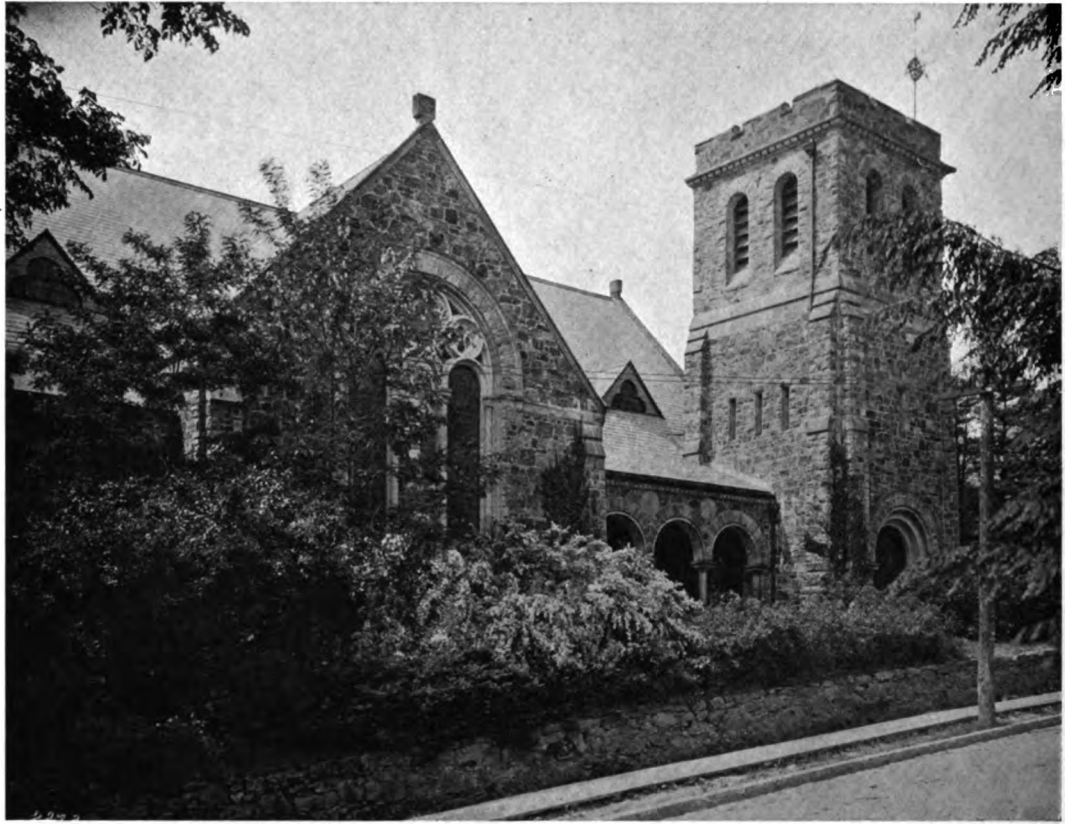
**ST. FELIX'S R. C. CHURCH
(PARTIALLY COMPLETED)
FREEDOM, PENNSYLVANIA
JOHN T. COMES, ARCHITECT**



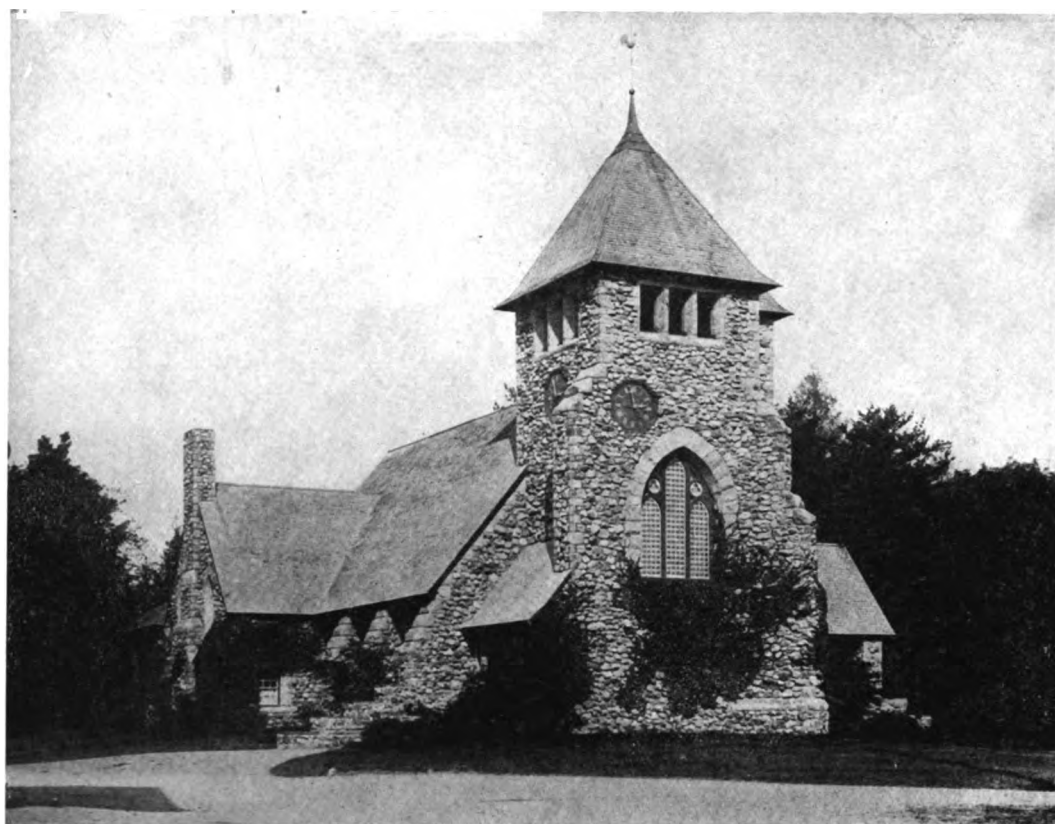
DRAPER MEMORIAL CHURCH (UNITARIAN)
HOPEDALE, MASSACHUSETTS
EDWIN J. LEWIS, JR., ARCHITECT



**UNITARIAN CHURCH
BRAINTREE, MASSACHUSETTS
EDWIN J. LEWIS, JR., ARCHITECT**



**UNITARIAN CHURCH
BROOKLINE, MASSACHUSETTS
SHEPLEY, RUTAN & COOLIDGE
ARCHITECTS**



**UNITARIAN CHURCH
WESTON, MASSACHUSETTS
PEABODY & STEARNS, ARCHITECTS**



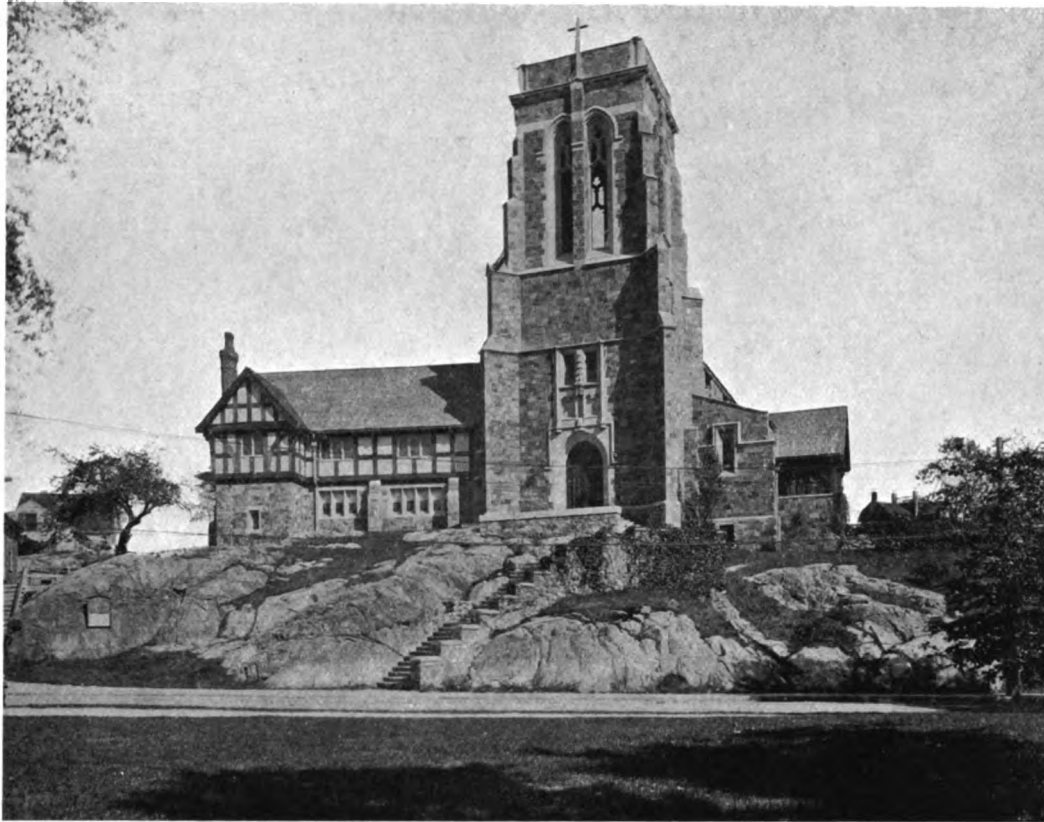
**CHURCH OF THE NEW JERUSALEM
NEWTONVILLE, MASSACHUSETTS
CRAM, GOODHUE & FERGUSON
ARCHITECTS**



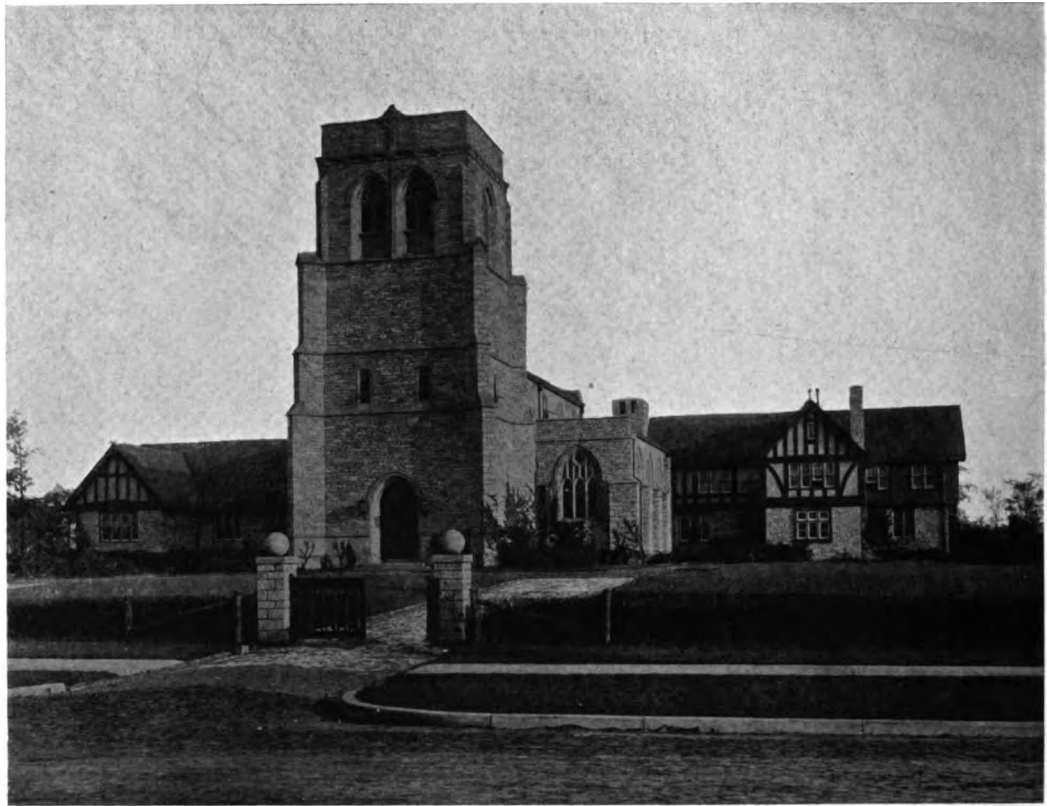
**UNITARIAN CHURCH
WEST NEWTON, MASSACHUSETTS
CRAM, GOODHUE & FERGUSON
ARCHITECTS**



**CONGREGATIONAL CHURCH
EXETER, NEW HAMPSHIRE
CRAM, GOODHUE & FERGUSON
ARCHITECTS**



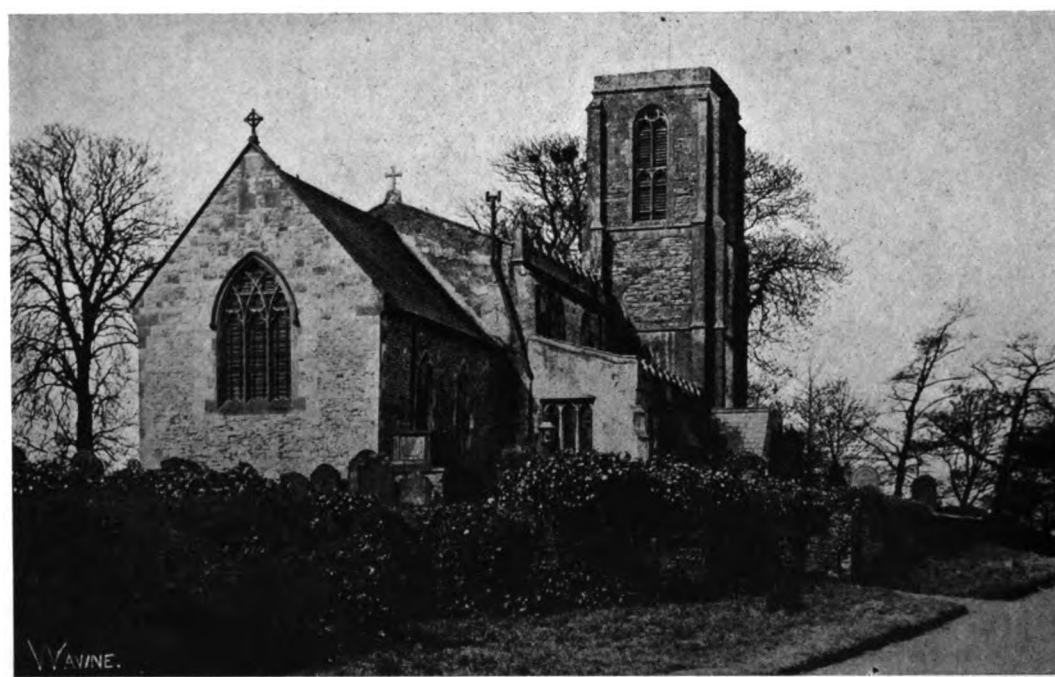
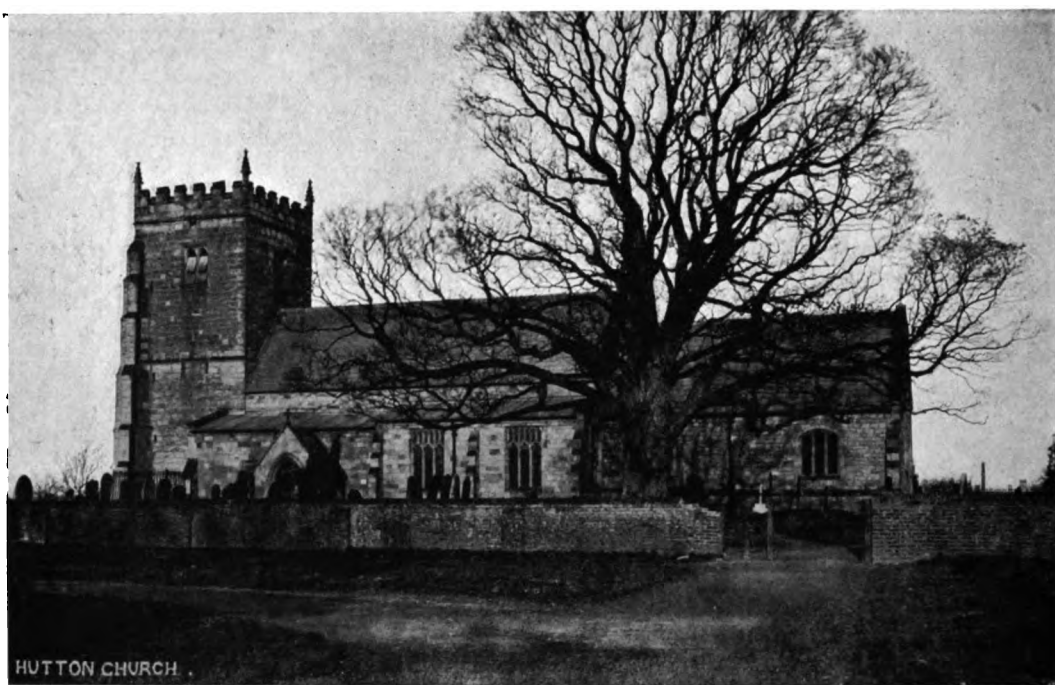
**UNITARIAN CHURCH
COHASSET, MASSACHUSETTS
CRAM, GOODHUE & FERGUSON
ARCHITECTS**



**ST. MARY'S CHURCH
WALKERVILLE, ONTARIO
CRAM, GOODHUE & FERGUSON
ARCHITECTS**



TWO ENGLISH COUNTRY CHURCHES



CHURCHES AT HUTTON AND WAWNE, ENGLAND



PULPIT, ROGERS MEMORIAL CHURCH
FAIRHAVEN, MASSACHUSETTS
CHARLES BRIGHAM, ARCHITECT
JOHN EVANS & CO., SCULPTORS

EDITORIAL

THE problem of the little country church is one of the most insistent at the present day and its importance is quite commensurate.

We have endeavoured to indicate during the past year some of the old and recently rediscovered principles that underlie Christian art, and to call attention again, not only to the supreme dignity and eminence of church building and church adornment, but as well to some of the elements that must go to the development of that greatest of all art concatenations, a church of noble architecture; significant, educational, beautiful, adorned with the best products of all the other arts, without exception whatever, and made operative through a liturgy and a ceremonial that are themselves not the least of these arts.

Of course in a great cathedral such a union of arts comes full tide, but a cathedral is a special and very wonderful thing, by its very nature aloof from the daily life of the majority of the people who live beneath the crosier of some given bishop, and to be seen and enjoyed by them only on special occasions. The parish church is, or should be, the daily affair of all, and it is a matter of prime importance that every item of the ministry of art that the cathedral offers should be given also by the parish church, however small it may be, the difference lying only in degree.

Fortunately for the future of civilisation in America, the major part of the people live far from the great cities and towns where parish churches of almost cathedral proportions, with decorations and ceremonial commensurate therewith, are possible. Great wealth is non-existent and as yet few who can are disposed to emulate the deeds of their more pious and imaginative ancestors and build memorial churches that might be made far more efficient agencies of education and joy than the public library crowded with

current fiction that now represents the highest level of attainment of the potential benefactor. Moreover, one of the advantages of Protestant sectarianism is that it divides the number of souls who would make up one good, strong parish into five or six little jealous groups, so making that number of "churches" grow where one grew before; but as a result a town of a thousand inhabitants that could easily build, equip, and maintain one church that might be made an immortal masterpiece, are forced to content themselves with six religious edifices, each one of which is poverty stricken, both architecturally, only too often, and spiritually.

Here, then, is the problem: considering that Catholics must live apart in two divided households, while Protestants must do the same in from six to forty, how are those who desire to glorify God and nourish their own souls through the ministry of art to acquire for themselves a church that shall be as worthy and as beautiful a thing in its own way as a cathedral or a metropolitan church?

Of course there are, as matters now stand, many reasons besides those that are superficially artistic, which militate against good results. In spite of our increased per capita wealth, we no longer give to religion as our far-away ancestors gave. The popular policy now is to give to the Church a portion of whatever happens to be left after all material wants are satisfied: the idea of personal sacrifice in order that God may be glorified through His Holy Temple is one that perished with the Reformation: as a result there are no places — to our eternal shame — where there are more subterfuges, more imitations, and more pretensions, than in churches, for each sector of divided Christendom must put a good face before the world and in the process veneered steel frames, imitation marbles, papier-mâché

and oiled paper substitutes for stained glass are vigorously called into play.

Then again we have lost our architectural tradition; individualism is anarchically rampant. Bishops are æsthetically indifferent, while it is curiously supposed that "any architect can build a church," and the result is that the ecclesiastical fabric takes its colour from the predilections of a priest who "knows nothing about art but does know what he likes"; from the rector who has discovered "Parker's Glossary," or his wife who has visited the English Cathedral cities, or from some architect who has been elaborately educated on the principles of the Roman Renaissance, or those that hold good to-day in France, but who knows no more of Lombard or Byzantine or Gothic art than he does of that of the dynasty of Fujiwara Shoguns.

Under the circumstances it is surprising that the modern country church should be as good as it is, for in innumerable instances, it is supremely good. Of course this is particularly true of England, where the torch of the sacred flame has been caught from the gutter where it was flickering into extinction, and is now passed from hand to hand in a course that bids fair to be perpetual. From England, American architects have learned the secret, and now, particularly amongst Episcopalians, Presbyterians, and Unitarians, the best standards are being followed, and the "Greco-Baptist," "Carpenter-Gothic," and "Richardson-Romanesque" traditions are things of the past. Of course this is true only in a measured degree; accidents will happen even in the best-regulated denominations, but the general tendency is clear and direct, and improvement constant from year to year. With the generality of the evangelical bodies, and, most regrettably, with the Roman Catholic Church, this advance is hardly visible, though in the latter case there are several Roman Catholic architects in America (whose names the editors would be delighted to send to any priest who contemplates building a church) who are working ably and conspicuously for

reform, and in time their labours will tell. At present one of the false doctrines that works against the movement for the reform of Christian architecture is that of the supposed greater expense incurred in building a good church than in building a bad one. It is pretty generally assumed that a beautiful church must necessarily cost much more than an ugly one. The exact reverse is the case. Good architecture comes from the choice of good style, the use of honest materials put honestly together, and the complete dependence on mass, proportion, relationship of parts and beautiful lines, rather than on expensive materials and elaborate ornamentation. The great trouble with all architecture to-day, secular as well as religious, is that exclusive dependence is placed in ornamentation: if the architects of America would bind themselves by oath not to use an atom of ornament of any kind in the fabric of their designs, for a period of five years, architecture would at once step forward to a perfectly impregnable position from which it would be quite safe then to advance into the perilous but precious realms of decoration.

This is not to say that ornament is unnecessary; it is imperative, but if it is looked on as a foundation and not as a pinnacle, it becomes a danger and a stumbling-block.

Of course, so far as the Roman and Anglican churches are concerned there is but one model that can be followed logically and consistently, and that is the type that was developed in the West between the middle of the twelfth and the middle of the sixteenth centuries; before was barbarism, and barbarism followed after, but those four centuries saw Christianity bring into being its own perfect and final mode of expression: for the Roman Church the question is complicated by ethnological tendencies and associations, and uniformity is neither desirable nor possible, so long only as the choice is confined within the limits named above: Italy, Spain, France, Germany, England, Ireland, and Scotland all give elements that may be combined in various degrees into wholes

that may be made logical, beautiful, and exact in point of expression. The papers now appearing in *CHRISTIAN ART*, on the "Vernacular Gothic" of Ireland, indicate in a brilliant and convincing manner the intense personality that held in Irish art and that might be used as inspiration today towards the development of a truly "Irish-American style." The one imperative need is that there should be no harking back to the gropings of the Byzantines or the seekers for light in the Dark Ages, nor yet any parleyings with the revived but emasculated paganism of the later Renaissance and its modern imitations. The Middle Ages fixed the type of Catholic art forever.

In the case of the Anglican Communion there is little diversity of blood or tradition, and here England sets the one type, though this should be followed neither slavishly nor with archæological erudition; here also all Europe has hints to offer that may well be incorporated in the final result, but that the general impulse should be British is logical and right, for such is the unbroken line of succession. Moreover,—and this applies to all, Roman, Anglican, Protestant,—the country church in England was developed to a height of perfection that gives it place as a basis for future work that is far more sound and enduring than any other country in Christendom can offer. In England the parish church is almost the greatest glory of mediæval art, reaching in its perfect finality a point far higher than ever was achieved by

any of the parochial builders of the continent.

This is one of the facts that is now generally realised, and if a country church is to be built recourse is had almost instinctively to England. Only too often, however, the tendency is simply to copy mouldings, arches, details, and to copy them most indifferently, the architect failing utterly to grasp the really material facts, the laws of proportion, composition, relationship, and scale: these are the things that count, and without them exact details are utterly of no avail.

And once these underlying laws are perceived, there chiefly remains the great guiding law of simplicity and restraint. In its fabric a church can hardly be too simple: ornament must follow later, and richness of effect must be obtained, not by huddled buttresses, niches, pinnacles, and gables, but by the applied arts of the glass-maker, the painter, the sculptor, the wood carver, the goldsmith, the metal worker, and the embroiderer. These things, which are all essential, may be added through years that gather into centuries, for there is no point at which the beautifying of a church may stop; the essential thing is to remember that architecture is only a frame, a beginning, and that perfection may not be achieved through architecture alone, however lavish it may be, but only through the assembling together of all the arts, year after year, until the church becomes living with memorials of the dead that die in the Lord.



HIGH ALTAR, CHURCH OF THE HOLY ROOD, WATFORD, ENGLAND
THE LATE JOHN BENTLEY, ARCHITECT

Christian Art

Volume Two

February, 1908

Number Five

VERNACULAR GOTHIC ARCHITECTURE IN IRELAND

By Arthur C. Champneys

WITH ILLUSTRATIONS FROM PHOTOGRAPHS BY THE AUTHOR

Second Article

THE condition of things architectural in Ireland towards 1400 A.D. appears to have been somewhat as follows. It was a comparatively short time since the lancet window and other points of Early Gothic architecture had been in use — or rather, as the building of churches had of late been so largely in abeyance, that style can hardly be said to have been definitely superseded. On the other hand, there were examples of the newer, or “Decorated,” architecture in Ireland, and just across the channel, in England, plenty of this, together with a growing quantity of Perpendicular work which could hardly be altogether disregarded. It seems natural that, when Irish building again became active, these influences should have united to produce a

local or national style which owed a debt to all of them. It is an interesting fact that this Late Irish Gothic, the Late Gothic of Scotland, and the Flamboyant style in France all arose about the same time and, to a considerable extent, through similar causes. It should be added that, in looking back for their models, the Irish builders also adopted points from Romanesque, probably also from Transitional architecture, and that they may perhaps have owed some small debt at this time to Italy, France, and Scotland.

A splendid tomb in Cahan Abbey, near Dungiven, assigned on what seems sufficient evidence to about 1385, will illustrate the state of things at or just before the time when the new style was coming in; “Decorated” tracery and mouldings are here



CHURCH NEAR MELLIFONT ABBEY

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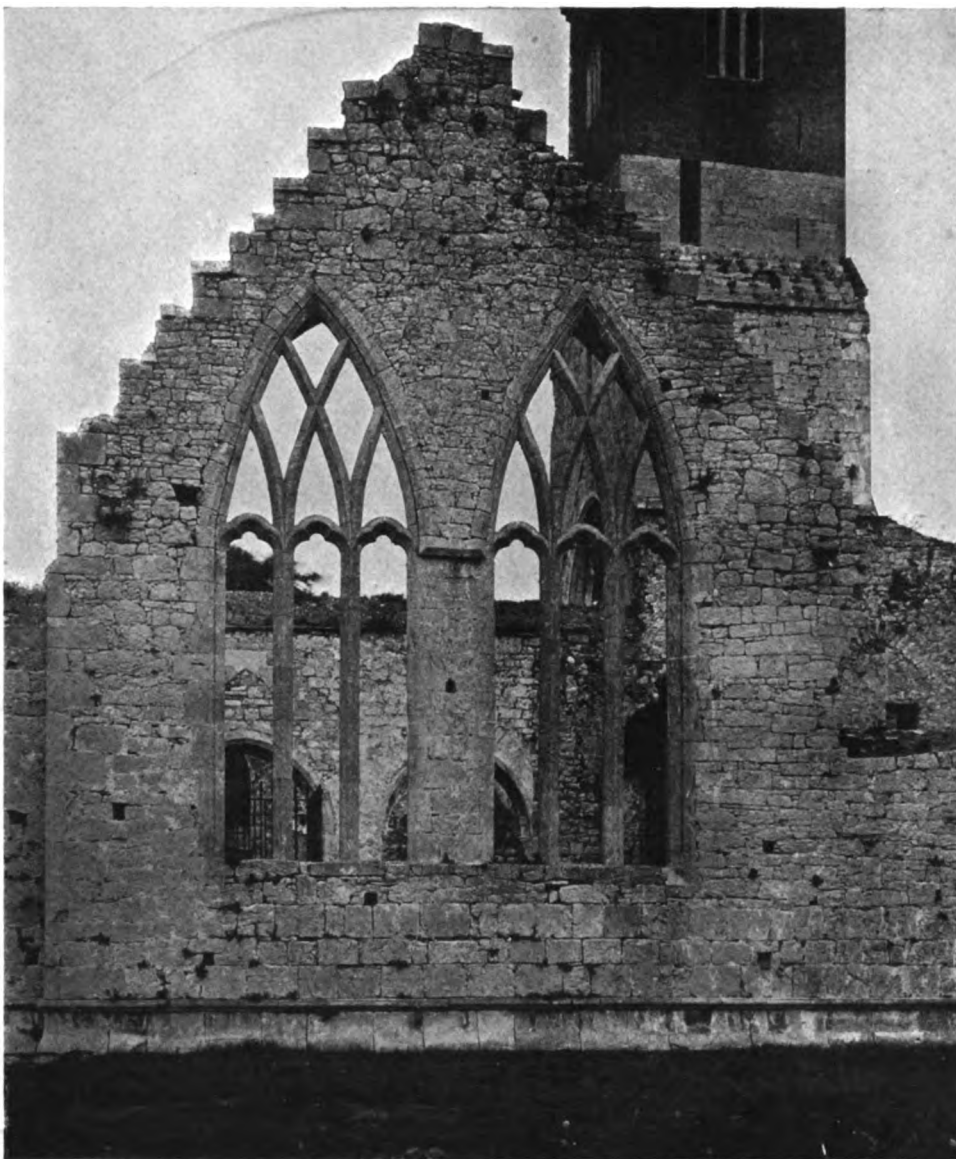
MOYNE ABBEY FROM THE SOUTHWEST

combined with the earlier nailhead ornament. And the newer work in Holycross Abbey seems more or less to bridge over the transition.

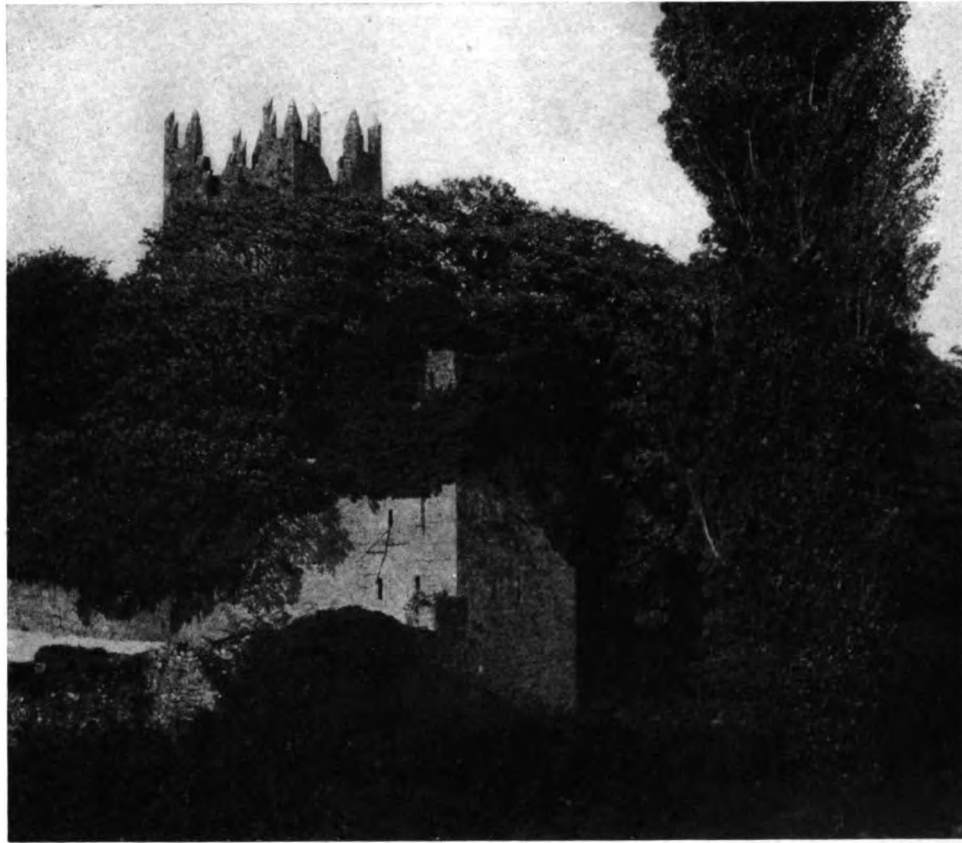
It is quite certain that the fifteenth century was in Ireland a time of renewed architectural activity. Not only were many friaries founded (or refounded), but there was a large amount of rebuilding and addition in the older foundations: even in the smaller churches it is common to find earlier work — of the Romanesque period, for instance — transformed more or less in the style of the fifteenth century. The main characteristics of this style can be easily and certainly fixed by looking at those ecclesiastical establishments which were not in existence before this period. For instance, Quin Abbey was founded in the first half of the fifteenth century; Muckross Abbey, well known to those who visit Killarney, in 1440; Moyne Abbey in 1460; the Franciscan Abbey at Adare, in 1464. The church of the Friary last mentioned has pairs of lancet windows in its chancel, the pair near the east end being grouped under a horizontal hood mould or

label, while on the inside each set opens under a flattish arch, the most easterly of which is definitely four centred; the west window is a triplet of lancets under a single arch; the windows at the east end of the chancel and at the south end of the transept have intersecting mullions. Muckross Abbey shows very similar features. Quin Abbey plainly owes a debt to the thirteenth, the fourteenth, and the fifteenth centuries, and the same may be said of Moyne. But for all this eclecticism — the causes of which have been already suggested — Irish Gothic of the fifteenth and early sixteenth centuries is a living style by no means wanting in originality.

The friaries are almost always built on a similar plan. The cloister with the domestic buildings is on the north, therefore any extension of the church (beyond nave and chancel) must be to the south. Here, therefore, will be the nave aisle, if there is one, and here will almost certainly be a transept of considerable size, having perhaps a transept aisle to the west of it, such as we have already noticed in the Black Abbey at Kilkenny, and there may



**SOUTH FRONT OF TRANSEPT
ENNIS ABBEY**



CASTLE AND TOWER OF PARISH CHURCH, COUNTY FETHARD, TIPPERARY

be one or more transept chapels to the east: transepts became in Ireland the favourite mode of enlarging any church, they gave good facilities for placing side altars correctly; at Ross Abbey, near Headford, the additions to the church on the south form an irregular square, covering about as much ground as nave and chancel put together.* The transept does not open out of the central tower, but stands a

little to the west of this. The arches which carry the east and west walls of the tower are narrow (though those at the sides are narrower still), and the choir seems to be

pinched off, so to speak, from the rest of the church; at Ross Abbey it is wholly separated by a solid stone screen; at Ennis there was standing, until quite recently, a stone screen of uncusped Perpendicular tracery; in other churches the division was of wood. Except the tower, the whole church was one storied with a wooden roof. Buttresses, as before, are few. The whole is of moderate



POINTED CORBEL, FETHARD PARISH CHURCH

*This friary appears to have been founded in 1351; but it was either refounded or at least very largely transformed in the fifteenth century. It was repaired in 1604.



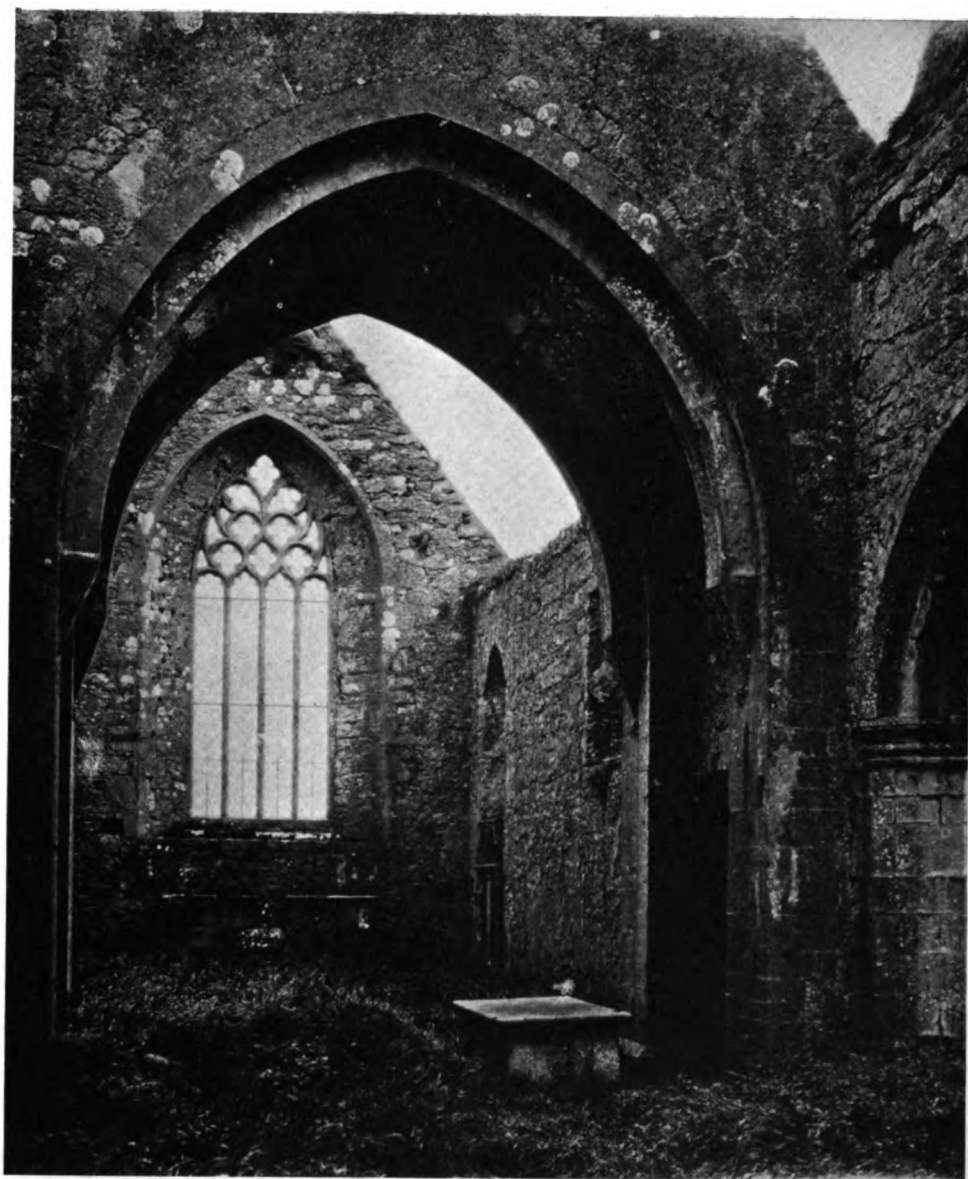
FRANCISCAN ABBEY, ADARE, FROM THE SOUTHEAST

size, and economically designed for practical use.

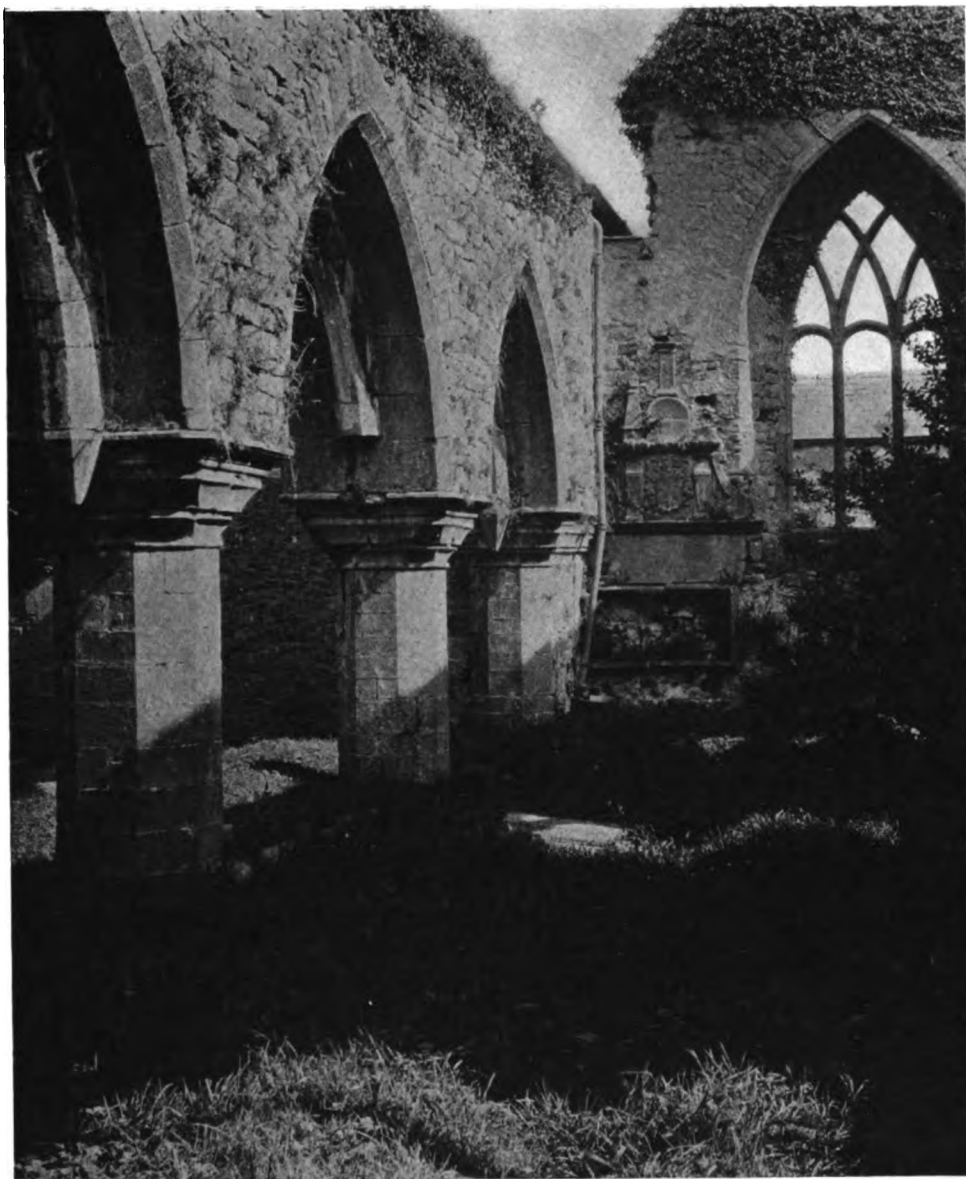
The above description gives the general plan of the great majority of the more important friars' churches built at this period, and very few other new churches of any size were then built. As regards other points in the architecture of this time, it will be best to take the style as a whole, since it is in general one and the same in churches and monasteries to whomever they belonged.

Both round and pointed arches may be used in the same building. Occasionally they are of the roughest and most utilitarian kind — the rough round arches at Ardfert Abbey are unquestionably of a late date — other arches are plain, but carefully built. In the arcades separating nave, aisle, and transept from each other it is common to have the arch in two orders; the outline of these with the piece of wall

between two arches passes easily into an octagonal column — the plan is something like a cross inscribed in an octagon. Sometimes, however, for the inner order there is a chamfered rib springing, not from the capital, but independently from a pointed bracket or corbel, as in Callan parish church; and the method by which, on the south side of the nave there, an octagonal column is brought to fit the nearly square outline of that part of the wall which it carries is ingenious and effective; the same problem is treated in a similar manner at the opening to the transept in the Franciscan Abbey at Adare; and after a different fashion in the plain piers on the north side of the church at Callan. In general, capitals and bases show from what models they are adapted, but they have usually in a greater or less degree a character of their own. Under the smaller arches, such as those of sedilia,



**ARCHES UNDER TOWER AND CHANCEL
ROSERK ABBEY**



**SOUTH AISLE TO NAVE
CALLAN PARISH CHURCH**



PULPITUM OR SCREEN, ROSS ABBEY



TRANSEPT, QUIN ABBEY

the capitals are sometimes omitted; this is common in late French work, not rare in late English Gothic, but there are precedents for it long before in the Transitional work of England and Ireland; shafts and mouldings are not unfrequently twisted.

Arches of any size at this period very rarely have mouldings, as distinct from chamfering, though sedilia and piscina,

arches over tombs, the doorways and (less frequently) windows are thus ornamented. These mouldings vary greatly in character. Sometimes, as on the label of some windows in the parish church at Callan and around the west doorway of Quin Abbey, they consist more or less exclusively of small square steps, these being sometimes alternated with rolls or with hollows; sometimes they are almost entirely a succession of more or less shallow hollows or "casements." Often the members of a set of mouldings are extremely small, almost too minute to produce their proper effect; on the north doorway of the Cathedral at Clonmacnoise (built about 1460) this is more or less counteracted by their being grouped in planes as if cut out of square receding orders — as they are in much earlier work. Sometimes, for instance on the south doorway of Callan parish church, the mouldings are more or less of a "Decorated" type, while in other cases they show affinity to later English mouldings. But, owing to wide borrowing combined with adaptation and invention, late Irish mouldings are not very easy to classify.

Irish windows of the fifteenth or early sixteenth century (besides lancets) may for the most part be divided into two classes, according as they are modelled more or less on English Perpendicular or on windows of the "Decorated" style. Irish architecture adopts freely the square-headed late English window, sometimes

WINDOW IN LATE CHAPEL BUILT ONTO CHURCH
SAINT'S ISLAND, LOUGH REE



POINTED CORBEL AND ORNAMENT
DROMAHAIRE ABBEY



POINTED CORBEL AND ORNAMENT
ROSERK ABBEY

with one light, most frequently with two, and occasionally with more lights. Besides this form, pointed windows with Perpendicular tracery sometimes occur; there is one at the east end of the north aisle of Callan parish church which is not unlike English examples; the west window of Holycross Abbey is Perpendicular, uncusped; in one of the chapels built on to Limerick Cathedral as additional transepts the Perpendicular idea is worked out in a wholly vernacular fashion. Much more usual among the pointed windows are those of a "Decorated" type; the kind which has mullions intersecting in the head is especially common. Some more or less resemble that kind of flowing tracery which is called Flamboyant.* Whatever the type of tracery, it is, as a rule, wholly or in part destitute of cusps. That this is not due to later loss — particularly to simplification with a view to ease in glazing — is indicated by the uncusped tracery carved on the panels of the font in the church at Galway, as well as on the mantelpiece of an old convent in the town.

A most characteristic feature of late Irish Gothic is the pointed corbel, probably

adapted from earlier work. Often it is square at the top, or it may be chamfered into a greater number of faces. In a late aisle of the parish church at Fethard (County Tipperary) a pedestal of this kind curves out gracefully from the point like fan vaulting; there is a more elaborate example of this form in St. Patrick's Cathedral, Dublin. The pointed bracket is constantly used to terminate a vaulting



ARCHES UNDER TOWER, AND CHANCEL
DROMAHAIRE ABBEY

*There is a considerable amount of Flamboyant tracery in England, e.g. at Beverley; at Chipping Norton; at St. Peter's in the East, Oxford; and in Carlisle Cathedral. French Flamboyant is probably itself founded on English fourteenth century architecture. See Bond, *Gothic Architecture in England*, especially p. 128, etc., and quotations from French authorities there.

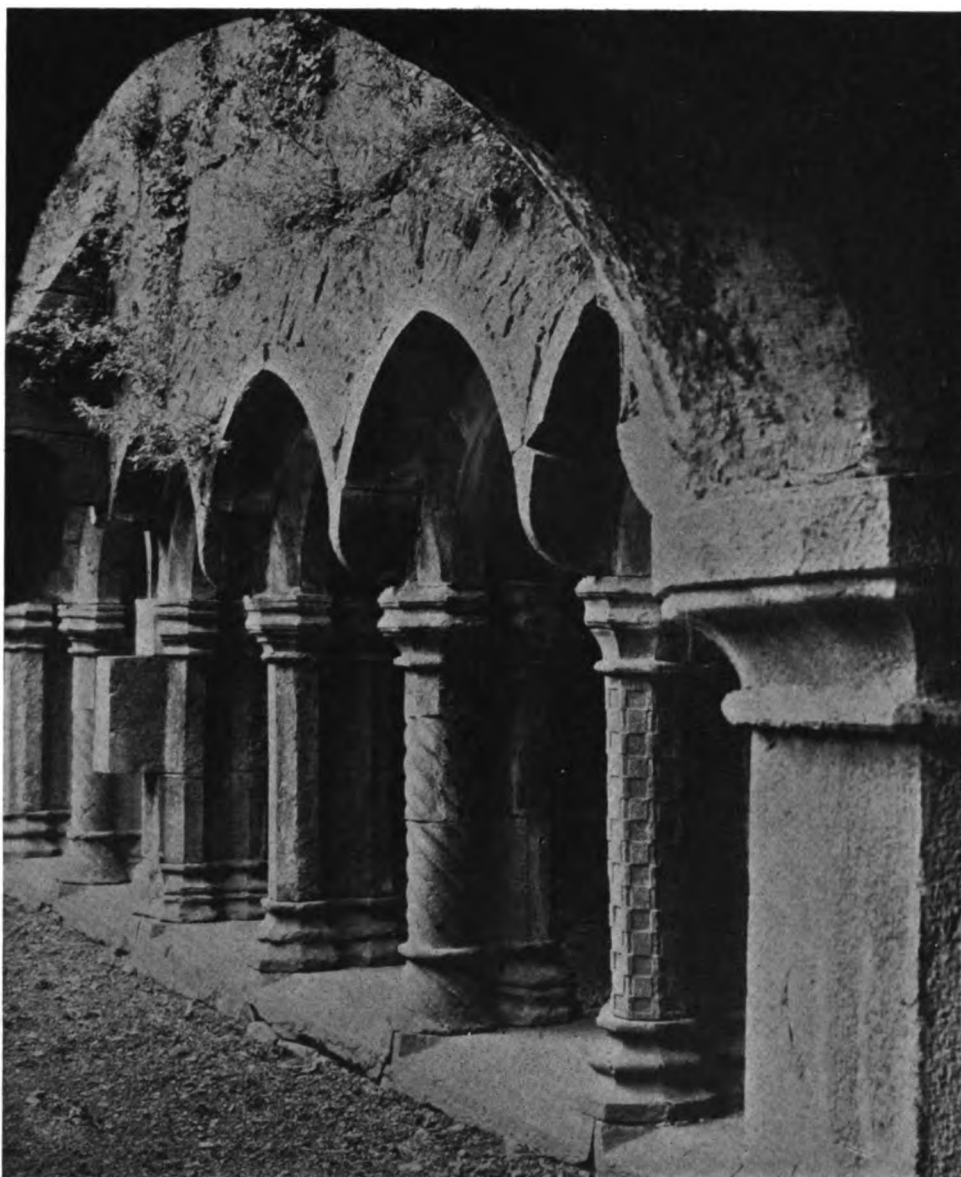


SOUTH DOORWAY AND WINDOW IN NAVE, CALLAN PARISH CHURCH

rib, a rib standing for the inner order of an arch or the dripstone of a window. In the cloisters at Sligo it carried a pulpit. The point is often left plain, but in other cases it ends in a head of man or beast, and still more frequently runs off into a twisted branch or branches and foliage.

Decorative carving, such as foliage, is, like mouldings, sparingly used, mainly, no doubt, for the sake of economy; such work takes time, and, whether workmen are paid in money or chiefly in food and clothes, the expense is much the same. Certain parts of a church — the sedilia, or a tomb — have, not unfrequently, more or less elaborate decoration; the ornament is concentrated, while most of the building is left plain, except perhaps for a bit of carving here and there, which often looks

as if it were a labour of love — thrown in, so to speak, on the part of a workman — like the owl on a pier at Holycross Abbey or the vine leaves and head upon the chancel arch and the carved panels below it in Clonfert Cathedral. The contrast with the plain work gives the ornament its full effect, and it is often very good. The foliage is of several types. There is a sort of revival of the Irish thirteenth century style (such as we saw at Cashel) in the late cloisters of Jerpoint Abbey. Some foliage rather closely resembles English work of the fourteenth and fifteenth centuries, being to a marked degree “bulbous,” with undulating curves. But such close imitation is by no means universal; very frequently the decoration thought out by the Irish artist is more or less original,



CLOISTERS, SLIGO ABBEY



CLOISTERS, JERPOINT ABBEY

and excellent both in style and execution. There are good specimens of this at Roserk and at Creevelea, or Dromahaire Abbey (which was founded in 1508), in both cases connected with pointed brackets under the tower. Such ornament also frequently ends off the dripstone of a door or window, which is often treated more or less as if it were a piece of stuff, passing into foliage; there is a curious variation of this idea on the south doorway in the nave of Callan parish church. The double piscina at Roserk Abbey has an excellent piece of carving — four vine leaves forming a square — to end off the point of one rib in the groining of its roof; there is a Round Tower in relief on one of its shafts. The whole is a good example of the irregular way in which Irish ornamentation is so often inserted, and it must, I fear, be added that the two angels in spandrels on the outside illustrate the common

inferiority at this period of Irish figure sculpture.

For this there is in general not much to be said, though there may have been a certain number of better examples among the many that have perished. Some of the figures in relief belonging to the cloisters of Jerpoint Abbey are rather good, and the same may be said of a head in a church on Saint's Island, in Lough Ree, and of some of the sculpture upon the chancel arch of Clonfert Cathedral. But there is a common type, which occurs in different parts of Ireland, where the face reminds one of some archaic Greek sculpture; it wears what is no doubt meant for a benevolent expression, but the desired effect is missed and the result is undignified. It is curious that there is much the same contrast between the minute excellence of the decoration and the failure to represent the human face in the Book of Kells and other early



WINDOWS OF SOUTH CHAPELS, LIMERICK CATHEDRAL

Irish manuscripts — a contrast which has its counterpart on many of the high crosses — as there is in the fifteenth century between the fine ornamentation of the north doorway at Clonmacnoise and the faces of St. Dominic and St. Patrick above it.

Irish towers of this period usually stand between nave and chancel and are largely of two kinds — the broad tower of moderate height, and the tall, narrow, often slightly tapering tower, specially common in Franciscan churches, which looks as if the architect had had a round tower in his mind. These high towers are usually oblong in plan — even narrower from east to west than they are from north to south; a certain breadth is required for the chancel arch, but, as the transept does not open under the tower, there is no need for equal breadth on the north and south sides. Since the plan of these churches gives the tower no such natural abutments

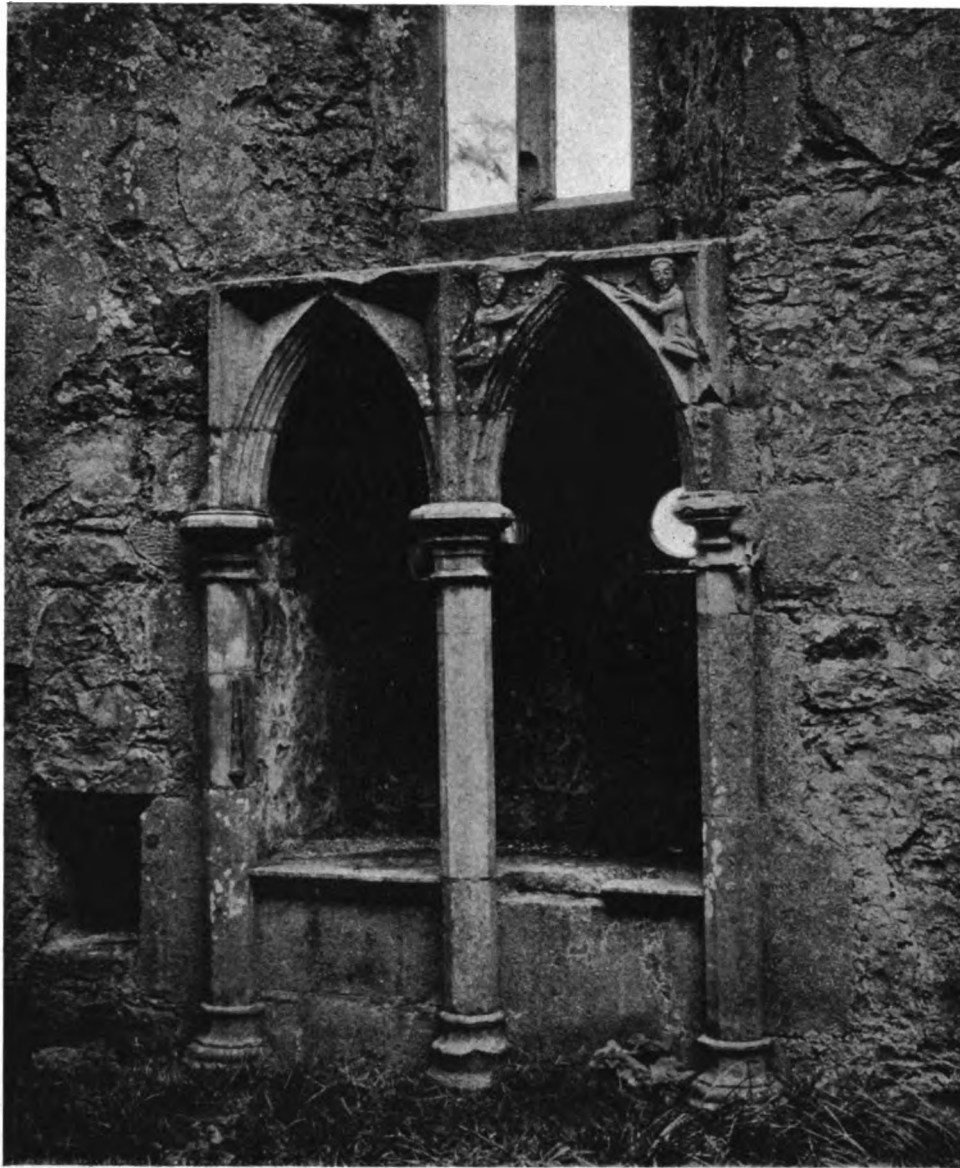
on these sides as it has in a cruciform church, small ones, like atrophied transepts, are sometimes supplied with stone roofs, as in the Kilkenny tower of the fourteenth century previously mentioned. The glory of the most effective towers is the battlements. The Irish battlements of this period are in two steps at least, with the upper part sloping back as in a buttress; they are often also carried all round the church, and are used on castles as well. On the corners of some church towers, particularly of the lower, broader ones, they are raised and elaborated at the corners, producing a very striking effect.* The crow-steps on the gable of the south transept at Ennis, if they are not merely an extension of the same design, may mark a debt to Scotland.

There is very often groining under the

*Fergusson (*History of Architecture*, II, p. 239, 240) says that these battlements "are identical with many found in the north of Italy."



TOMB, CAHAN ABBEY



DOUBLE PISCINA, ROSERK ABBEY



TRANSEPT FROM THE WEST, MOYNE ABBEY

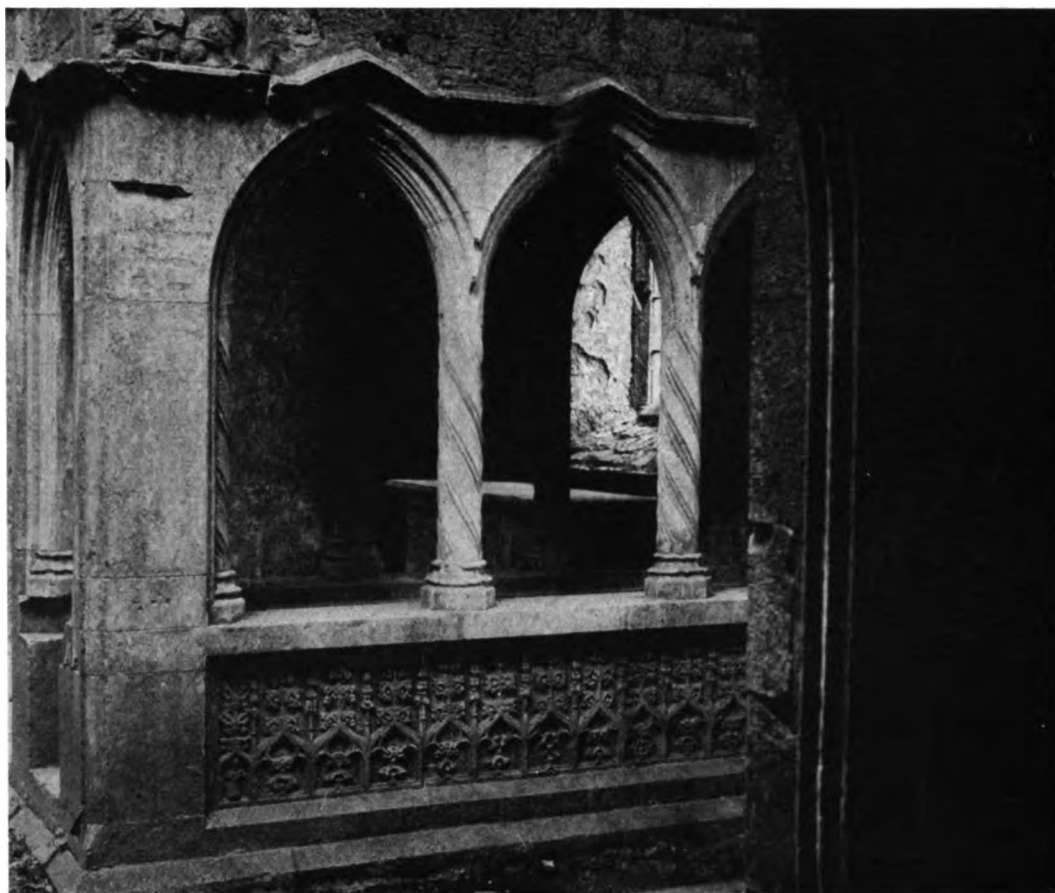
tower, with ribs chamfered and, of course, usually resting upon pointed corbels. Otherwise vaulting is rare at this period in churches, though at Holycross there is a good deal of an elaborate kind, some of the ribs being cusped. The smaller churches sometimes have towers of a plain, utilitarian type. But in these churches bell-cotes are very common, with arches for one or two bells; on the collegiate church at Howth there are three such arches, arranged in two stages. The late work in the smaller churches shows few features which are not a reproduction or simplification of that which is to be seen in the larger buildings; the little church at Mellifont, which was doubtless the parish church of the abbey tenants, has a comparatively large south transept, the east wall of which is parallel with the east end of the church.

If there is but little vaulting in the churches, this is certainly not the case in the cloisters and other domestic buildings of the abbeys. At Quin, for instance, the

whole of the lower story is covered with stone vaulting. But this is of a rough and purely practical kind, such as reaches far back in the history of Irish building — being found in “St. Columba’s House,” at Kells — though it is not confined to Ireland. Its general construction was as follows. A centring of earth or stones, or both, — or of timber, — was made, and was covered with wattles, giving the shape of arch required. On these a layer of mortar was usually put. Upon this temporary support, more or less wedge-shaped or merely flattish stones were laid edge downwards, lengthwise to the building, smaller stones being inserted to jam these and give the required radiation. Upon the vault thus formed half-liquid mortar was poured until the gaps were filled. In order to make a flat floor above, the sides were then filled up with stones, and similarly grouted; this largely counteracts the thrust of the vault. But in fact such barrel vaults exert very little thrust; if the mortar is good (as it generally was), the vault is



CLOISTERS, BECTIVE ABBEY



TOMB BETWEEN SOUTH TRANSEPT CHAPELS, HOLYCROSS ABBEY

more like a great rounded lintel of concrete — many of such vaults in Ireland are but slightly curved. It is plain that a groined vault (of course without ribs) could be easily constructed in the same way, and at the point where the cloisters of Quin Abbey are entered from the church there is something of the kind. When the mortar had set, the propping was removed and the wattles broken or burnt away; the marks of them are very often visible in the mortar upon the under surface of the vault.

The walls of the cloister facing the garth or court are of a different kind from that with which we are familiar in England. Here there is usually a series of traceried openings like windows; in Ireland there is a low arcade; often the whole or a part of this has to carry an upper story. The supports are deep from front to back; often they are a series of oblong pillars; but not unfrequently the central part of

these (under the middle of the wall) is recessed, leaving the two pillars which it couples standing out in relief on the front and back faces of the pier. The arcade is usually more or less continuous, and reaches to the face of the wall towards the garth, but sometimes (as in Bective and Ardfert Abbeys) considerable portions of the wall come down to the ground, leaving openings between them like low, broad windows, in which, however, not tracery but arcading is set — back from the face of the wall. In the cloisters at Donegal mere strips of the outer face of the wall, cut so as roughly to fit the piers, are brought down to the ground — the ornamental part of the pillars being, so to speak, inserted in the wall;* at Sligo the projecting part of the wall is not carried down so low, but curved in to meet the capitals, and

*In a doorway belonging to these cloisters there are similar capitals on the outside.



CLOISTERS, QUIN ABBEY



CLOISTERS, QUIN ABBEY



CLOISTERS, DONEGAL ABBEY



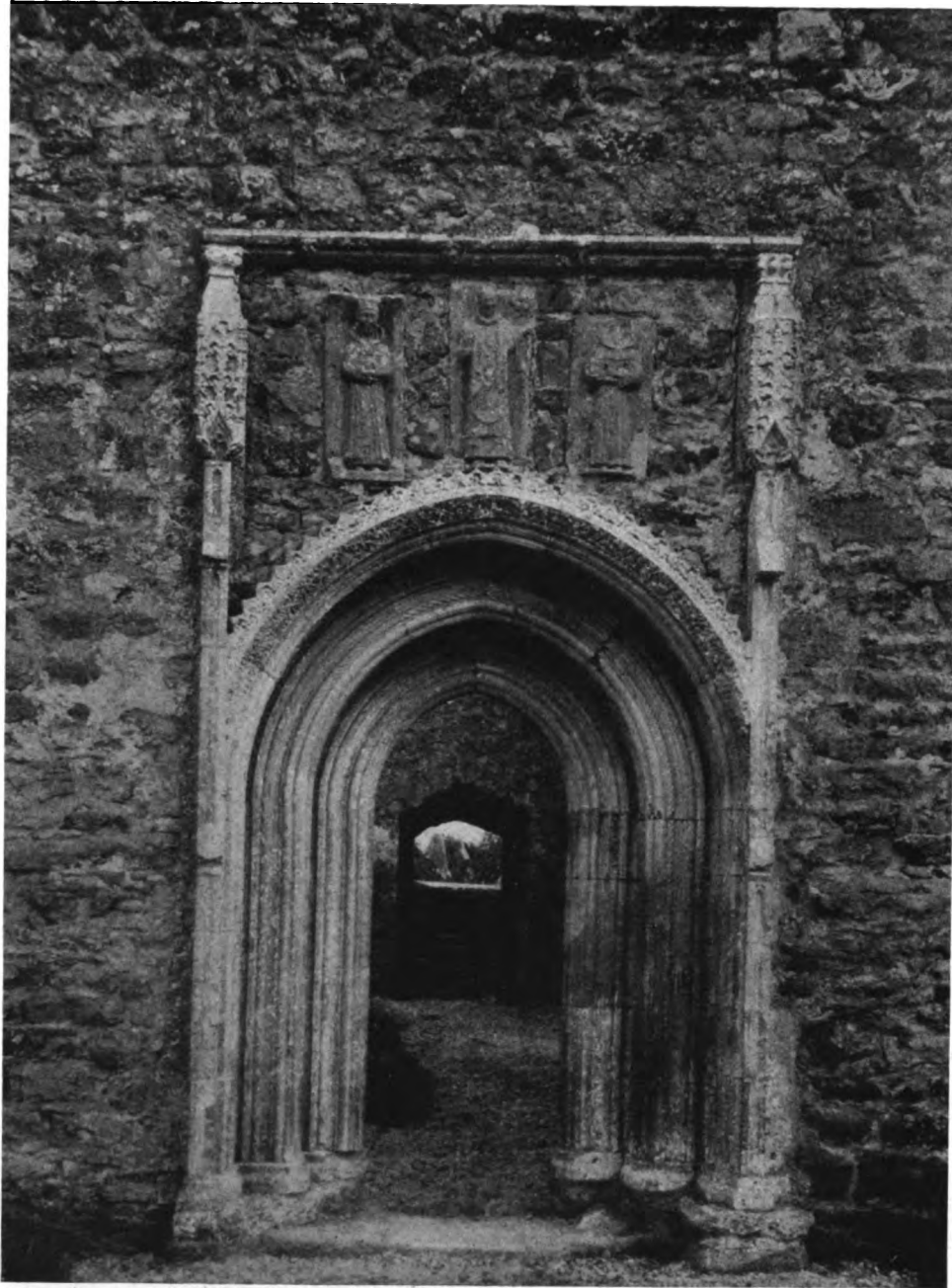
CLOISTERS AND TOWER, JERPOINT ABBEY

there is a variety of this treatment in the cloisters of Moyne Abbey. Irish cloisters are, no doubt, ultimately of southern origin, so far as their general type is concerned, but this appears to have reached Ireland at an earlier date, probably through the Cistercians, although few specimens built before the fifteenth century remain in the country; there is an example at Cong, in Transitional architecture, belonging to a house of Austin Canons.

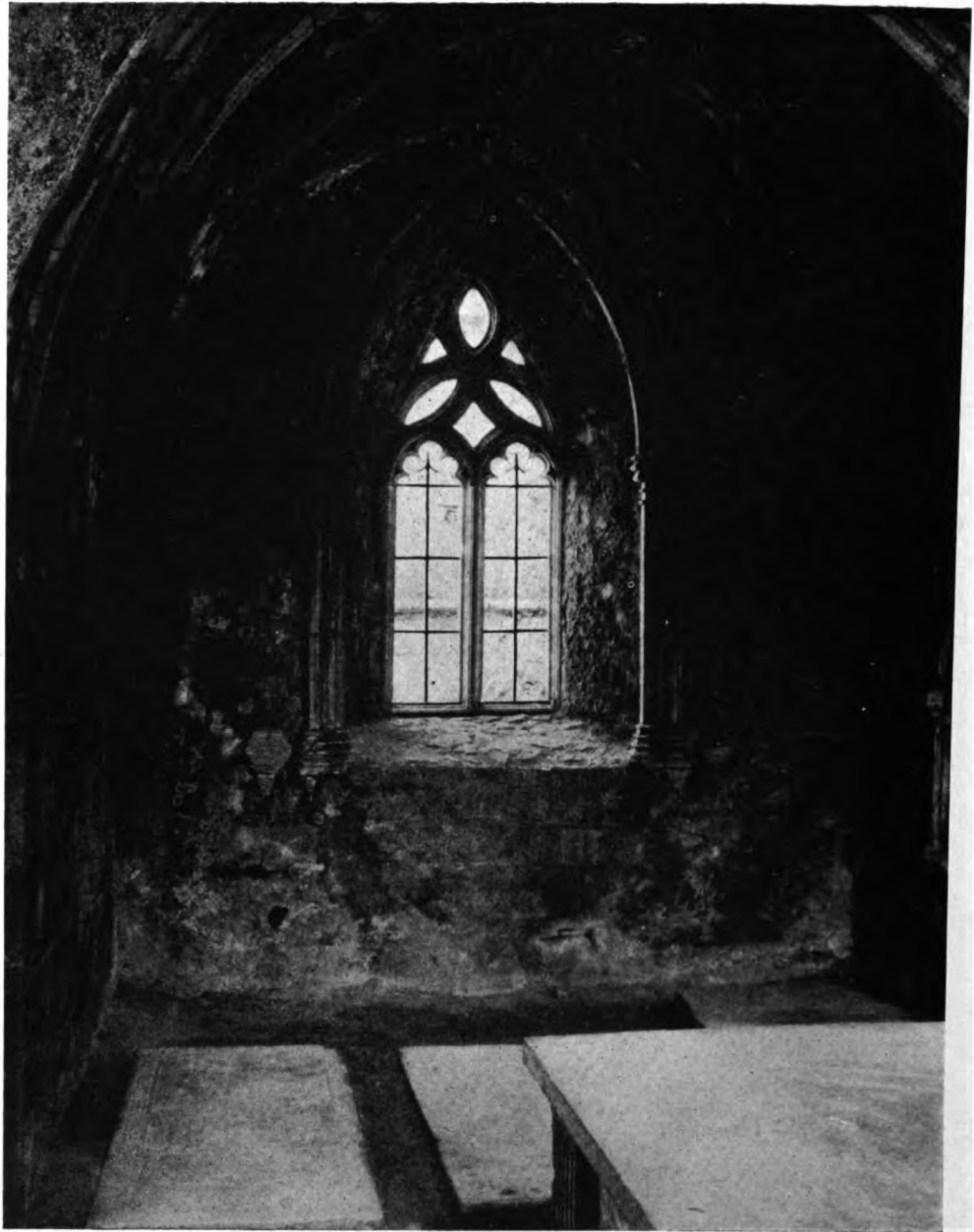
Many of these cloisters are more or less plain; but at Quin there are at intervals excellent twisted shafts, and in a part of the cloisters at Sligo not only somewhat similar shafts (some with, some without twisted bases), but one pillar is carved with a chequer-pattern and on the soffit of the arch close by is an excellent piece of interlaced foliage, with a head on the pier

below — these cloisters show good artistic taste combined with great irregularity in the placing of the ornament. At Jerpoint Abbey, besides much other carving, there are figures in relief — of men or of quaint animals — on many of the recesses between the shafts. The elaborate arcading at Bective Abbey is much like thirteenth century work — but with variations.

As regards Irish architecture of the fifteenth and early sixteenth centuries the general conclusion appears to be this. However much of it may be traced to a source in the work of other countries, particularly England, Ireland has put her stamp upon it; any complete Irish church or monastery of this period, most of their parts and much of their ornament could not possibly, as they stand, occur elsewhere than in Ireland; and the reader



**NORTHWEST DOORWAY IN NAVE
CLONMACNOISE CATHEDRAL**



**CHAPEL OF NORTH TRANSEPT,
HOLYCROSS ABBEY**



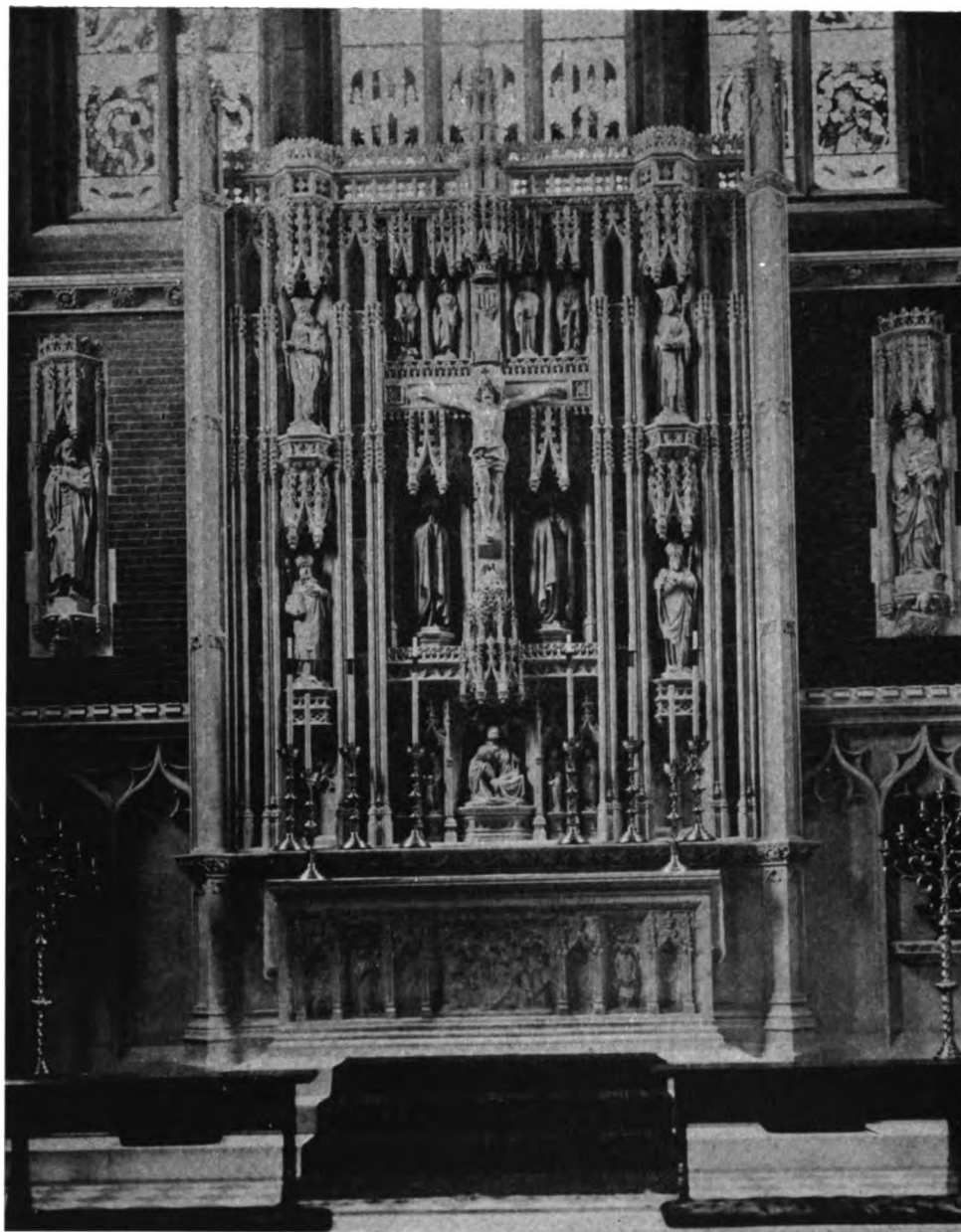
ENTRANCE TO TRANSEPT AND CHANCEL, FRANCISCAN ABBEY, ADARE

must be left to judge whether such architecture has not enough individuality to be considered as something like a national style.

It must of course be borne in mind that, owing to deliberate destruction, exposure to the weather, and, in some cases, to what is known as "restoration," these ancient buildings have a very different appearance from that which they presented in their perfect condition. The old stained glass seems to be known only from records of its existence, and, in Kilkenny Cathedral, of its special excellence; few specimens are left of the ancient roofs and other woodwork, of ornamental plasterwork and painting. But it should at the same time be remembered that most English Gothic buildings are more or less in the same condition — if they have not suffered so much from the two causes first mentioned, a large proportion of them has been finally

stripped in the name of "restoration." Consequently, for purposes of comparison, the ecclesiastical buildings of the two countries (except as regards wooden roofs, and, to some extent, wooden screens and stalls) are, roughly speaking, in a similar condition.* And there is no reason to believe that, if we could have compared them in their finished and uninjured state, our decision as to the character of Irish architecture — of any period with which we have been concerned — formed from the buildings as they now stand, would have been materially altered.

*As compared with most of the *monasteries* and their churches in England, a certain number of those in Ireland (especially some friaries, such as Quin Abbey) are, so far as their stonework is concerned, in a very perfect condition, chiefly because they were not finally deserted nearly so long ago as in England — in some cases not till late in the eighteenth century. But this obviously does not alter the general view stated in the text.



ALTAR AND REREDOS, CHRIST CHURCH
NEW HAVEN, CONNECTICUT
HENRY VAUGHAN, ARCHITECT
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PISCINAS

By J. Tavenor-Perry

WITH ILLUSTRATIONS BY THE AUTHOR

THE little bason placed by the south side of the altar to receive the water of the ablutions during the celebration of the Holy Eucharist was known during mediæval times under the name of the "piscina," but it is somewhat difficult to understand how it came by such a designation. Tertullian speaks of Christians who were accustomed to please themselves with the name of "pisciculi," or fishes, to denote that they were born again into Christ's religion by water; hence by the name of piscina, using it symbolically, the font was sometimes known in the early church. But the font, as well as all other vessels intended to hold water for services in the church, was at first often nothing more than a metal bucket, so that the same name may have been extended to all such vessels, to be retained only, at last, by the one to which it was, however, the least appropriate.

The piscina of ancient times was, as its name implies, merely a pond of fresh or salt water for storing fish, much like the stew-ponds of mediæval abbeys; but the name became generally extended to cover any artificial reservoir of water. Of these there were in Rome, at the time of Constantine, no less than two hundred and forty-seven, without counting the innumerable fountains which, then as now, formed so characteristic a feature of that city. One of these reservoirs, used as an open-air swimming bath, called the piscina publica, was so important as not only to give its name to the Twelfth Region of the city, but still to have remained the designation of that quarter in the tenth century, although all traces of it had then long been lost: and the memory of another of these reservoirs in Trastevere, which was supplied by the "Aqua Alsietina" of Augustus

and near which the home of St. Benedict stood, lingers in the dedication of his church,— St. Beneditto in Piscicula.

But the piscinas with which we have now to deal have nothing in common with these classic examples, or even with the vessels later in Christian use which passed by that name, since they are not only not reservoirs, but in their construction unsuitable to be or ever intended to be such; hence, analogy failing to afford an adequate reason, we can only accept the name as a purely arbitrary one. They are, in fact, only the drains which carry away the water of the ablutions and serve as did the overflow pipes to the ancient piscinas, or like the great emiparia which carry off the superabundant waters of the lakes of Nemi and Albano.

The piscina as we know it in mediæval architecture was generally formed as a small bason or sinking in the stonework and making a funnel-shaped mouth to a pipe pierced at the bottom of it to receive any water or other liquid poured into it, which then passed away to the soil either beneath the church or outside its walls. This bason was, as a rule, placed on a shelf or pedestal at some convenient level, but occasionally it is only formed in the floor. Such is the case in Durham Cathedral where there is against the east wall of the south transept a square sloping drain in the pavement, which formed the piscina to the altar of SS. Faith and Thomas the Apostle. The earliest piscinas appear as single basons, whilst during the thirteenth century they are usually found in pairs, and later again single basons became the rule; but to understand the reasons for these various changes it is necessary that the ritual use of these important accessories to the celebration of the Holy Eucharist should be understood.

Piscinas, as we have already seen, were merely intended to carry away the wine or water of the ablutions which were made during the celebration, and these ablutions were of two kinds, the manual washings, and the washing of the Cup; and with the former of these we will first deal. The manual ablutions, which took place before the prayer of consecration, were performed in one of two ways, either the celebrant stood at the piscina when the deacon poured water over his fingers from a water-ewer, or, when there was no piscina, the bason, ewer, and towel were brought by the deacon or server from the credence. In the Roman pontifical, on the ordination of a sub-deacon, a bason and towel are delivered to him as symbols of his office, a custom which dates from the Fourth Council of Carthage at the end of the fourth century.

In the method of the ablutions after the consecration, and the disposal of the wine and water used, there were changes in the ritual of the Church as time went on. These ablutions were of two distinct kinds; the first was the cleansing of the cup and the second that of the fingers of the celebrant. Until the middle of the ninth century the rinsings of the cup were, apparently, poured into a bowl or receptacle, which may afterwards have been emptied down a drain provided near the altar or in the sacristy; but Leo IV, who occupied the sacred chair from 845 to 857, ordained that there should be in all churches two separate receptacles, the one to receive the manual washings and the other the water with which the chalice had been cleaned. How far this ordinance was observed at the time we cannot tell, as the only receptacles then used were movable ones, but it was clearly not generally adopted, since we find Innocent III, who was pope from 1198 to 1216, again ordering the use of two separate piscinas for the different ablutions. The reason given for this was that it was unseemly to use only one piscina for the priest to wash his hands in before the canon, and at the same time to receive the wine poured into the chalice after the celebration and the washings of the priest's fingers, to which possibly some

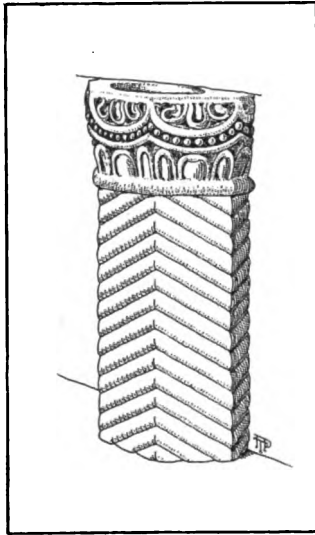
fragments of the Host were adhering. But although it was difficult to alter an ancient usage, and the priests were for long repugnant to the idea of swallowing the ablutions of the chalice and of their hands, yet by the fourteenth century it became the universal practice for the priest not only to take the wine with which the cup had been rinsed out after the celebration, but also the water which had been poured into it over his fingers for their ceremonial purification. Thus the necessity for two piscinas disappeared, and we find, after the commencement of the fourteenth century, single piscinas once more set up in the churches.

But there were other uses for the piscina than those which arose during the celebration of the Mass. The water in which the corporals were immersed, previous to being washed, was poured down the piscina; and in the case of private baptism, the water which had been used was also emptied into the piscina, and the vessel which had contained it broken or devoted to the service of its church. In the case, also, of any foreign substance, such as an insect falling into the chalice after consecration, it was carefully extracted and burnt, and the ashes thrown down the piscina.

Frequently associated with the piscina, although in no way connected with its ritual use, was a shelf or bracket set over the bason in the same niche. This is generally termed the credence and served as the table of prophecies, on which were placed the elements before their consecration, together with the chalice and paten, the cruets, and the offertory bason and alms bags. Many of these shelves or brackets, though frequently passing under the name of credence, were obviously too small to have served such a purpose, and appear rather to have been intended to carry movable statues or perhaps lights; but where such shelf is too small or omitted altogether a movable table placed on the south side of the altar served as the credence.

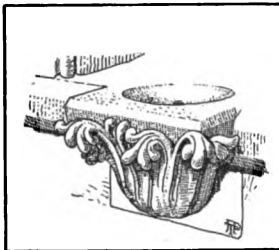
In the development of the Christian architecture of northern Europe during the middle ages many objects which in Italy and the East were regarded as of a movable

PILLARS AND BRACKETS

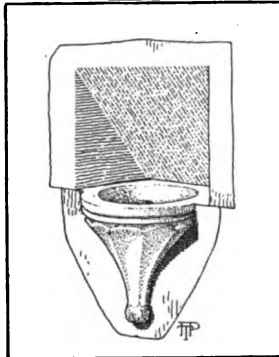


S. LEONARD. DEAL
KENT

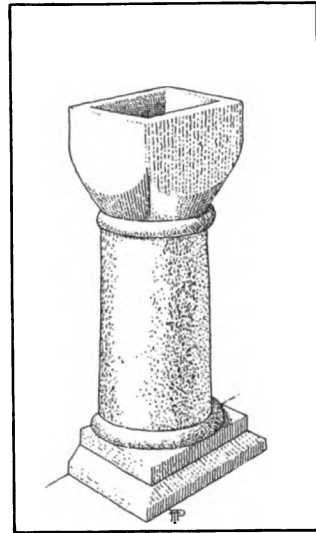
I



S. MARY TANSOR. NORTHANTS
XXIII



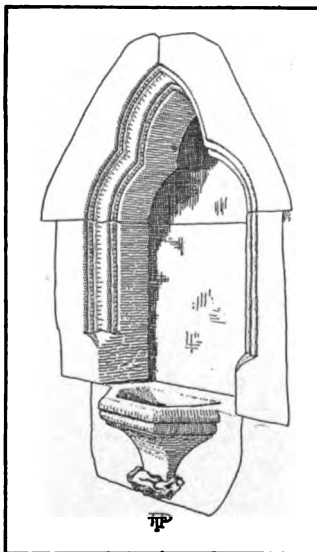
S. MARTIN. GREAT MONGEHAM
KENT
XXII



ALL SAINTS. OYSTERMOUTH
WALES

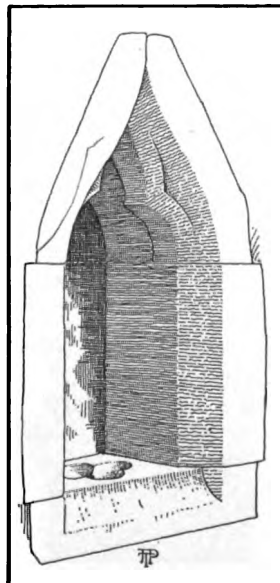
II

NICHES WITH ONE BASIN



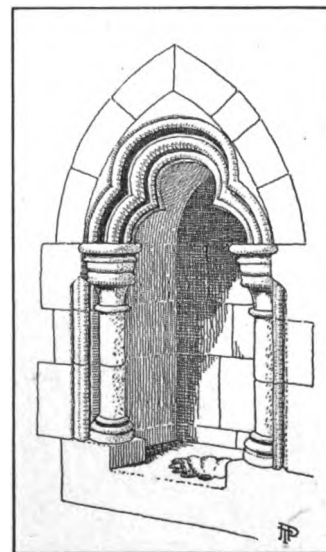
S. MARY. BLECHINGLEY
SURREY

IV



S. MARY. HORTON-KIRBY
KENT

V

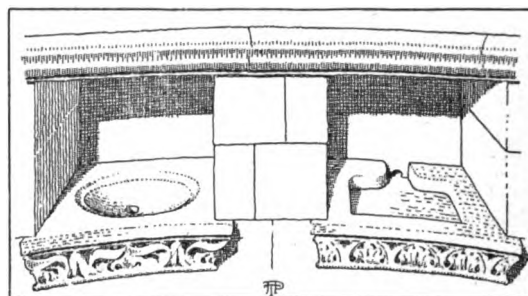


S. LEONARD. HYTHE
KENT

III

or temporary character became important features in the scheme of church building, and were treated as essential parts of the whole structure and design. Such was the case with the piscina which from being regarded merely as a vessel, designed indeed for sacred uses, which might be indifferently a font or a stoup, was seized upon as a valuable architectural adjunct and assigned a special place and distinctive treatment in the church building. Another cause at work which tended to this alteration in the material of which the piscinas were formed, was the multiplication of altars, which necessitated an increase of the number of piscinas required in each church; but as bronze and other metals needed for movable basins was valuable and scarce, the cheaper material of stone was substituted, and piscinas became permanent and more ornamental.

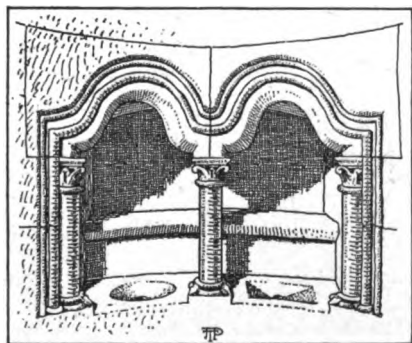
Stone structural piscinas are not generally found in England of a date earlier than the twelfth century, and they are then usually of a pillar shape, merely set against the face of the wall and not yet forming an integral part of the design of the structure. Such is a fine specimen remaining in Romsey Abbey church, and the two examples we give, in Figures I and II, from St. Leonard, Deal Kent, and Oystermouth, Glamorganshire, Wales. There is, however, in the very ancient church of St. Martin, at Canterbury, a piscina of a niche form, which is generally considered to be Norman, but may date from the earliest part of the eleventh century, in which case it is certainly the oldest in England.



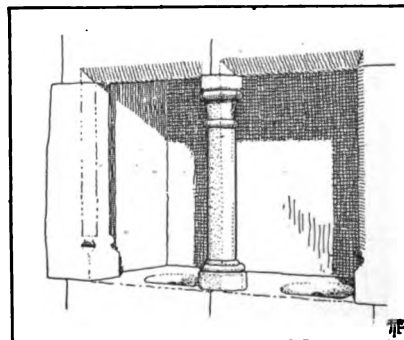
VI. NOYON CATHEDRAL, FRANCE

In spite of the instructions of Innocent III the earlier piscinas in England were all single; and later, when double piscinas came into vogue, the single piscina retained its hold, and we find examples of it in all the various styles. The very fine piscina, shown in Figure III, from St. Leonard, Hythe, Kent, is of the purest thirteenth century character, and two other examples, Figures IV and V, from St. Mary, Betchingley, Surrey, and St. Mary, Horton-Kirby, Kent, are even later in date, as well as are several others to which we shall yet refer.

The double piscinas seem to have made their appearance somewhat earlier in France than in England. The choir of the Cathedral of Noyon was rebuilt in the middle of the twelfth century, and each of the radiating chapels is provided with a pair of basins, but in separate niches, as shown in Figure VI. The choir of the great church of St. Stephen, the abbaye aux hommes, at Caen, founded by William the Conqueror, was rebuilt at the very commencement of the thirteenth century, and we find in the radiating chapels the curious



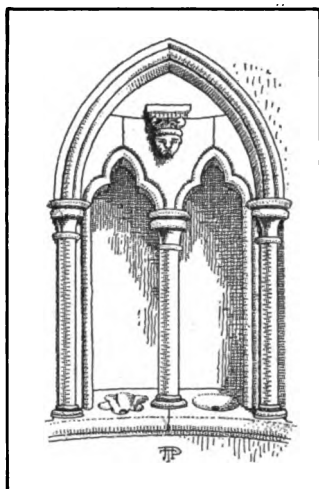
VII. ABBAYE AUX HOMMES, CAEN, FRANCE



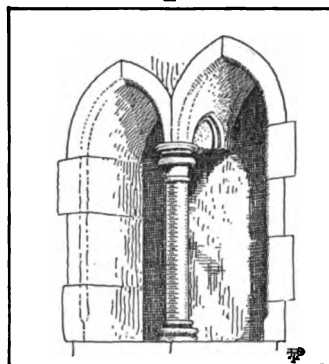
IX. ST. PETER, BEKESBOURNE

DOUBLE BASONS IN TWIN NICHES

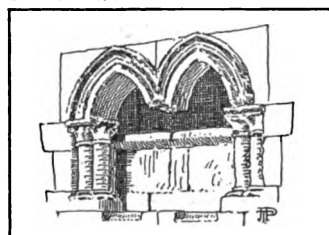
I



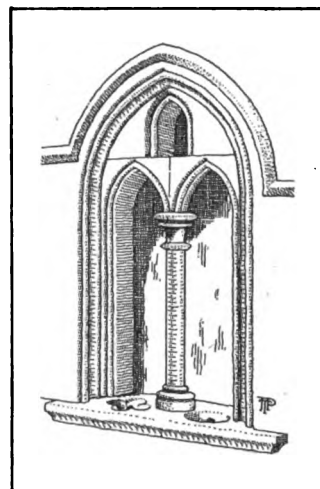
S. MARY MAGDALEN, EAST HAM
ESSEX.
XI.



SS. PETER AND PAUL, FARNINGHAM, KENT

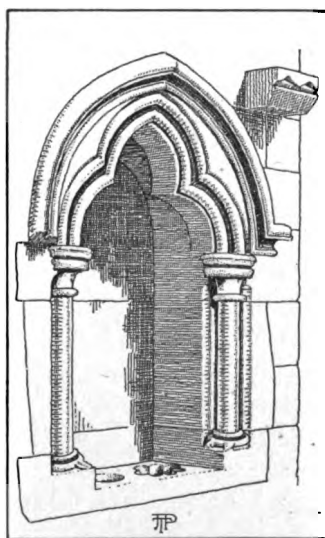


RUINED PRIORY CHURCH, FINCHALE
DURHAM
VII.

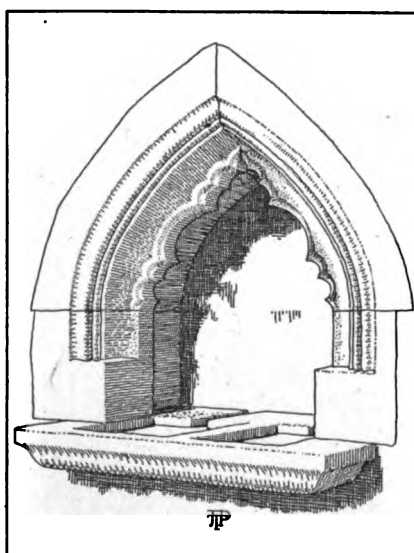


S. MARY, TANSOR
NORTHANTS
XII.

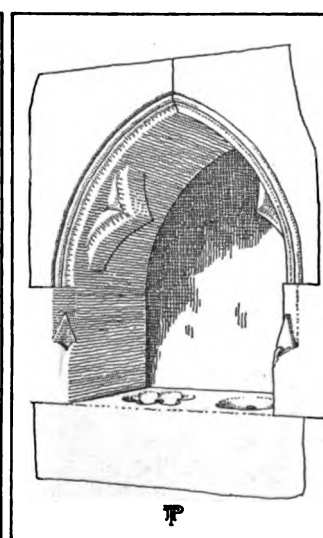
DOUBLE BASONS IN SINGLE NICHES



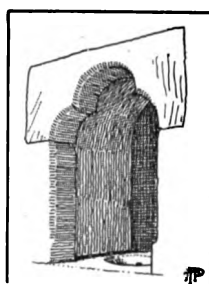
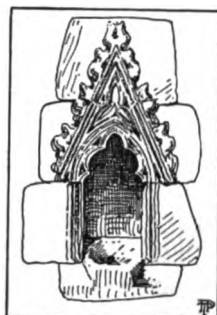
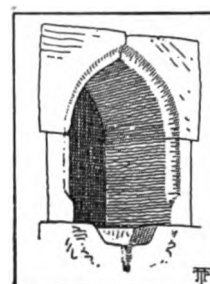
S. MARTIN, EYNESFORD
KENT
XIII.



ROCHESTER CATHEDRAL
KENT
XIV.



S. ANDREW, AUKLAND
DURHAM
XIV.

XXIV. DOVER CASTLE
KENTXXVI. OLD SORE MANOR HOUSE
PLAXTOLE, KENTXXV. BODHAM CASTLE
SUSSEX

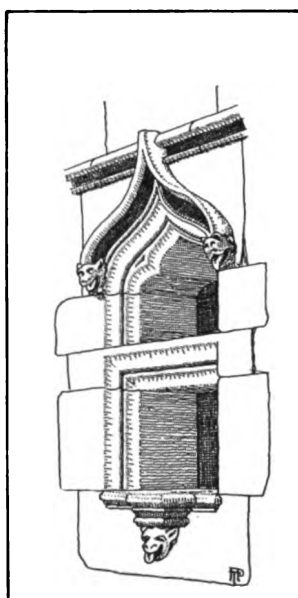
double piscinas, shown on Figure VII, exactly in accordance with the requirements of Pope Innocent, who was living at the time. In the choir of the ruined priory church of Finchale, founded by Hugh Pudsey, one of Durham's most famous bishops, but built in the early part of the thirteenth century, is a double piscina, Figure VIII, which may be compared with these continental examples. It is typical of the English arrangement of an arched head to the niches, which is rarely departed from in that country, although on the continent the shape of the recesses in which the basons were placed assume most varied forms. We are able to give, however, an English example, Figure IX, of a simple arrangement of a square-headed niche with two basons divided by a moulded shaft, found in the church of St. Peter, Bekesbourne, Kent, which may also be attributed to the thirteenth century.

An extremely simple example, of the type of Finchale, of two basons arranged under twin arches, is found in SS. Peter and Paul, Farningham, Kent, Figure X; but this type can only be regarded as complete when the twin arches are themselves embraced in one enclosing arch. Two particularly good examples of such thirteenth century treatment appear in the piscinas of St. Mary Magdalen, East Ham, Essex, and St. Mary, Tansor, Northamptonshire, Figures XI and XII. In each of these cases the blank tympanum of the enclosing arch has been relieved, in one case by a bracket and in the other by a small niche, doubtless intended to receive statues. A much more usual

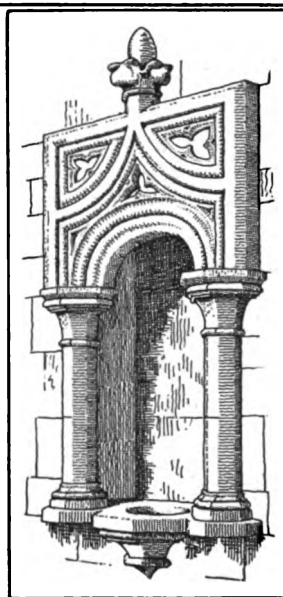
arrangement in England was, however, to place the two basons side by side under a single enclosing arch; two such of the thirteenth century are shown in Figures XIII and XIV, from St. Martin, Eynesford, Kent, and St. Andrew, Aukland, Durham. The very fine fourteenth century piscina from Rochester Cathedral, shown in Figure XV, is not only noticeable for the richness of its arch-cusping but for the fact that it is placed on the north side of the choir.

It will be noticed in all these examples of double piscinas that the twin basons generally differ from each other in their shape, and it may be observed that, as a rule, which is not without exception, as the example from Eynesford proves, the easternmost bason, which was the one used for the ablutions of the cup, is of a more elaborate outline than the other, the one cusped where the other is circular, as in most English examples, or circular where the other is square, as at Noyan and Caen.

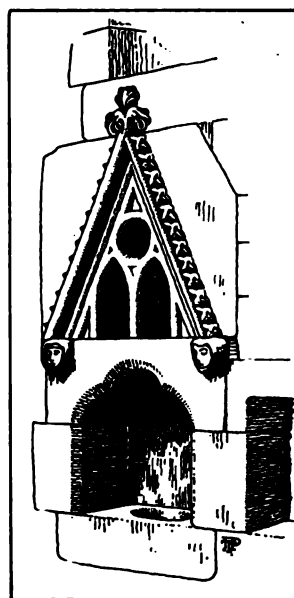
The ordinances of Innocent III notwithstanding, single piscinas are very usual in England even before the time when the alterations in the ritual of the ablutions of the cup made the double ones of no use. One such example from Hythe we have already noticed, and another, equally early in date, is shown in Figure XVI, from St. Mary, Petrixbourne, Kent, which has over the niche containing the bason the tympanum pierced with simple tracery enclosed within a hoodmold decorated with an early English dog-tooth ornament. These single piscinas, to make up somewhat for the simplicity of their parts, often had the heads



S. NICHOLAS. ICKLESHAM.
SUSSEX.
XIX

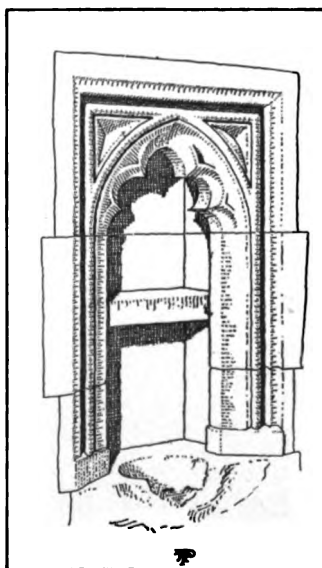


S. ANDREW. ALFRISTON
SUSSEX.
XVIII.
HOODED PISCINAS

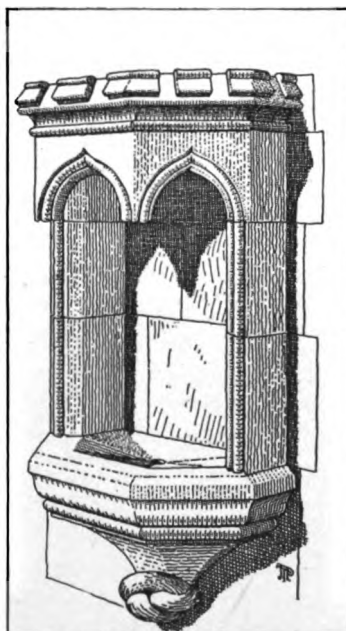


S. MARY. PATRICBOURNE
KENT
XVI

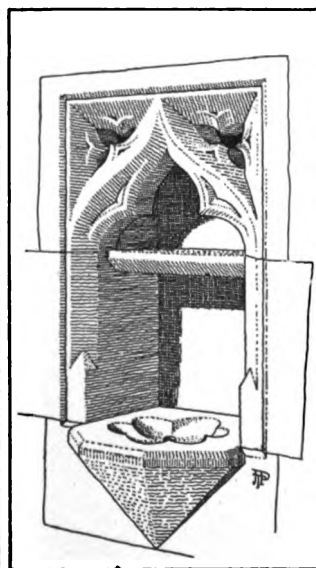
SINGLE BASONS WITH SHELF



S. MARY. NORTHOLT
MIDDLESEX.
XX



S. PANCRAS. ARLINGTON
SUSSEX
XXI



S. NICHOLAS. GREAT BOOKHAM
SURREY
XII

of the niches elaborated or the basons made to project on ornamental brackets, as in the case of Figures XVII and XVIII, from St. Pancras, Arlington, and St. Andrew, Alfriston, both in Sussex. At other times variety was obtained by making the credence-shelf a portion of the composition, as in Figures XIX, XX, and XXI, from St. Nicholas, Icklesham, Sussex; St. Nicholas, Great Bookham, Surrey, and St. Mary, Northolt, Middlesex.

There is another class of single piscina, of an extremely simple character, often found in churches, which formed no part of the general design, and appear to be merely insertions made after the erection of the main building. These are the bracket piscinas, of which we give two examples, one from St. Martin, Great Mongeham, Kent, and the other from St. Mary, Tansor, Northamptonshire, which has been formed in the sill of a window: Figures XXII and XXIII. In all private chapels there was necessarily a piscina which, in fortified castles, was, as might be expected, of the simplest type, as shown in Figures XXIV and XXV, from Dover Castle, Kent, and

Bodrain Castle, Sussex; while more elegance is shown in the domestic example from the manor house of Old Sore, Plaxtole, Kent, Figure XXVI, although of the rough times of Edward I.

All the examples we have given of fixed piscinas have been taken from the architecture of northern Europe, but they are not wanting, although extremely rare, in Italy. There is the well-known case at the Certosa at Pavia; but perhaps the most interesting example is that of the brick basilica of St. Vincenzo alle tre fontana, outside the walls of Rome, which seems to have been rebuilt early in the thirteenth century. There, erected under the very nose of the pope who had ordered twin basons, in a niche under a plain brick arch, is a single quadrilateral bason, pierced with three holes to the drain.

Enough has been said, not only to show the ritual importance which was attached to this feature of ecclesiastical architecture in the middle ages, but, it is to be hoped, to direct more attention to the beauty and interest of many of those which have survived the destruction of time and neglect.

MURAL PAINTINGS

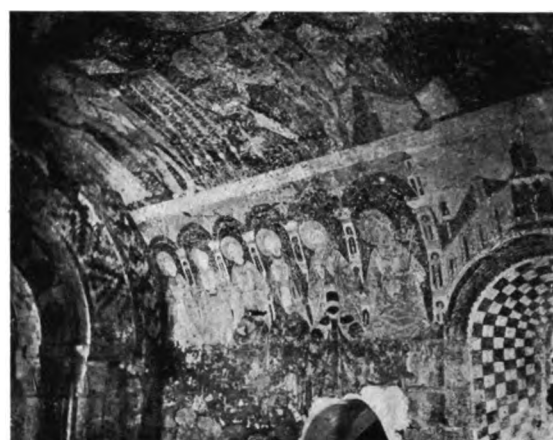
By The Rev. P. H. Ditchfield, M.A., F.S.A.

NO part of the ancient decoration of our churches has suffered more than the paintings and frescoes which formerly adorned their walls. In the whole of the country there are comparatively few of the ancient edifices which retain any traces of the numerous quaint designs and figures painted on the inner surfaces of their walls during the mediæval period. Our ancestors used to make free use of colour for the purposes of architectural decoration, and employed several means in order to produce the effect. They sometimes used fresco, by means of which they produced pictures upon walls covered with plaster while the plaster was wet. Sometimes they employed wall painting, i. e., they covered the walls when the plaster was dry with some pictorial representation. The distinction between fresco and wall painting is frequently forgotten. Most of the early specimens of this art are monochromes, but subsequently the painters used polychrome, which signifies surface colouring by means of various hues. The vaulted ceilings, the timber roof, the screens and canopies, the monuments with their effigies, as well as the surface of the walls, were often coloured with diaper-work. Colour and gilding were marked features in all mediæval buildings, and even richly carved fonts and sculptured monuments were embellished by this method of decoration. The appearance of our churches in those times must have been very different from what it is now. Then a blaze of colour met the eye on entering the sacred building; the events and characters of sacred history were brought to mind by the representations upon the walls, and the days of hideous whitewash and bare walls had not yet dawned. Only a few years ago in a certain parish a new vicar was expected. The church was ancient, and was adorned

with some curious wall paintings. The churchwardens considered the appearance of the building untidy and uncared for. So they set to work to whitewash the walls, obliterated the mural paintings, and even daubed the pulpit and font with their heedless brush. Far too many of these relics of ancient art have fallen victims to the ignorant custodians of our churches, or to the reforming zeal of the Puritan, who detected error in everything that was beautiful.

The practice of painting the walls of our churches dates as far back as Saxon times, but very few fragments of this pre-Norman art remain. That such existed is proved from the statement in the chronicle that Bishop Wilfrid of York decorated the capitals of the columns and the sacrarium arch of his church: "*Historiis et imaginibus et variis celaturam figuris ex lapide prominentibus et picturarum et colorum grata varietate.*" The figures of saints on the splays of the windows at St. Mary's, Guildford, are probably Saxon work, and traces of this early colouring can be found at St. Nicholas Church, Ipswich; Britford church; St. Martin's, Canterbury, and in a few churches which retain their original consecration crosses.

Of Norman work we have numerous examples, and sometimes we find that the early specimens of the art have been painted over in later Gothic times, and larger figures have eclipsed the more minute work of previous ages. At the church of St. Lawrence, Reading, no less than five distinct series of paintings were discovered executed one over another. Alas! in the nineteenth century "restoration" of the church they were all destroyed. But much Norman work remains, and many of the paintings of this period surpass those of later times in their brightness and depth of colouring and in their good condition. Frequently the favourite mould-

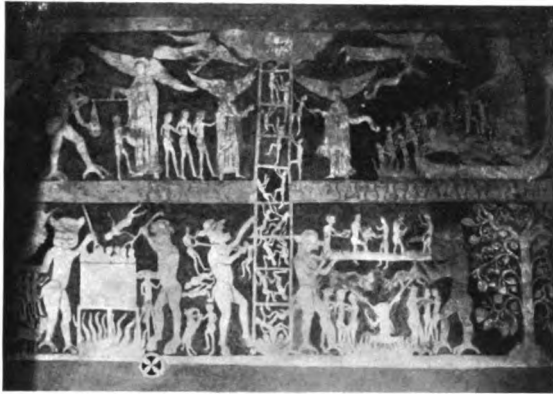


NORMAN MURAL PAINTING, KEMPLEY, GLOUCESTERSHIRE

ings, cable, zigzag, chevrons, interlacing, semicircular arches, scroll and foliage patterns, imitation hangings, appear in the paintings of these Norman artists. Decorative colouring was employed to embellish the arches, as at Norwich and Ely cathedrals, the orders of doorways, the soffits of arches, the splays of windows which were often ornamented with bands of red and yellow, as at Barfreton and Kempley and Canterbury cathedral. Two of the interesting Kempley paintings are given as illustrations of Norman work. The cathedral of St. Alban's contains some of the best examples of Norman painting. Not many scenes or figures were depicted at this period; at least few remain which are indisputably Norman. We find some representations of bishops, Agnus Dei, scenes from the life of our Lord, the Apostles, the last judgment, St. George, scenes from the history of St. Nicholas, St. John writing the Apocalypse. These were some of the favourite subjects. The student will find some remarkable Norman paintings at Westmeston, including the Agnus Dei, Adoration of the Magi, betrayal, scourging, descent from the Cross, our Lord in glory delivering the keys to St. Peter and the book to St. Paul. Hardham church has the Saviour in majesty, the last judgment, scenes from our Lord's life, and St. George on horseback. Barfreton, Chaldon, Patcham, Pirford, the crypt of Canterbury cathedral, Copford,

Kempley, are some of the churches where you will find some of the best examples of the paintings of this period. The twelfth century paintings at Chaldon, Surrey, show the ladder of salvation of the human soul and the road to heaven, St. Michael weighing souls, and some very realistic representations of the torments of the wicked.

During the reign of Henry III great progress was made in the art. Travelling monks roamed the country, leaving behind them in many a village church traces of their skill in artistic decoration. Foreigners flocked to England, but their advent did not influence the style of the native artists, who clung to their own methods and style. Amongst the favourite subjects the early English period were the murder of St. Thomas of Canterbury, the lives of St. Catherine of Alexandria, St. Nicholas, St. Margaret, St. Edmund, the seven acts of mercy, and the wheel of fortune. Scenes from the life of our Lord continue to appear, usually in the place of highest honour, in the chancel, the lives of the saints occupying the walls of the nave. Of the former, good examples may be found at Easby, Chalgrove, Timworth, East Wickham, Preston (Sussex), Wiston (Suffolk), Headington, Winchester cathedral, and Faversham. Our illustrations show some examples of thirteenth century paintings at Winchester, in the chapel of the Holy Sepulchre. The subjects are: Our Lord's



TWELFTH CENTURY, CHALDON, SURREY



THIRTEENTH CENTURY, WINCHESTER CATHEDRAL

descent into Hades and the Saviour appearing to St. Mary Magdalen after His resurrection. St. Alban's has some remarkable paintings of the Crucifixion. Old Testament subjects were not omitted. We find the creation and fall of man, at Easby, and King David, at St. Thomas's Church, Newport, Isle of Wight. Very numerous are the representations of St. Thomas of Canterbury, whose murder by the emissaries of King Henry II exercised a powerful effect on the minds of churchmen. You will find the subject portrayed in the churches of Hauxton, Bramley (Hampshire), Preston (Sussex), and St. Cross, Winchester. St. Catherine appears at Winchester and Preston, where also is St. Margaret. St. Edmund is painted after the fashion of St. Sebastian, pierced with arrows, the king and martyr having been slain by the Danes. The cathedrals of Lincoln, Salisbury, Winchester, and Oxford have good examples of thirteenth century work. The early English architects were devoted to the use of colour, and covered the surfaces of their walls, their piers, monuments, arches, and even their west fronts with an abundance of decorative painting. They were also very careful to prepare the surface of the walls for their work, a practise which was somewhat neglected by their successors. Hence their work has lasted well and endured through many centuries, whereas the paintings of the fourteenth century artists have in many cases crumbled away owing

to the decay of the plaster. An interesting example of the martyrdom of St. Thomas of Canterbury is given in the illustration.

In the fourteenth century, the Doom was the usual decoration of the space over the chancel arch. Examples may be seen at Bedfont, West Somerton, North and South Leigh, Alfriston, etc. There are over a hundred churches in this country containing representations of this subject, showing with much realism St. Michael weighing souls, the good being transported to a place of everlasting bliss, the evil being carried away by demons to endure the terrors of the fire that never shall be quenched. In some instances the Blessed Virgin is shown interceding for the souls. The miracles of our Lord appear at Warblington, and other events in our Lord's life are depicted at West Somerton, Crostwight, Islip, Bedfont, Plumpton, and many other places. Among the saints depicted at this period are St. Wulstan, St. Edward the Confessor, St. Erasmus, St. Martin, St. Faith, St. Edmund, St. Anthony, St. Sebastian, St. Christopher, St. Citha, St. Lawrence, and many others. Catfield church had a remarkable set of paintings, now all covered with whitewash, representing scenes from the life of St. John Baptist, St. John the evangelist, the martyrdom of SS. Lawrence and Catherine, the wheel of fortune, the seven deadly sins, the seven acts of mercy, and the seven sacraments. A very interesting fourteenth century painting appears on the east wall of the chapter

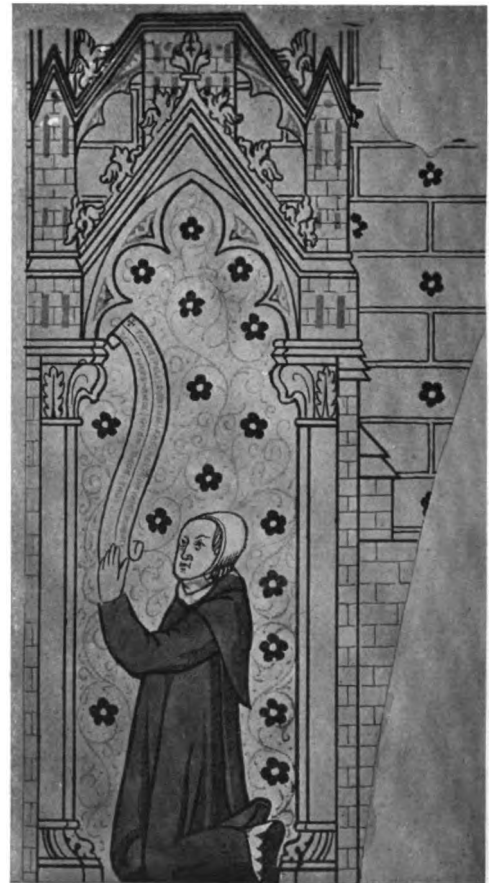


THE MARTYRDOM OF ST. THOMAS OF CANTERBURY
THIRTEENTH CENTURY, BRAMLEY, HAMPSHIRE

house at Westminster Abbey, where you can see a representation of the Blessed Trinity with seraphim and cherubim. This painting was the work of one John of Northampton. A faded painting of St. Christopher on the walls of Bramley church is given in the illustration. The small church at Little Kimble, Buckinghamshire, was completely covered with wall paintings. The best preserved figure is that of St. George, the style of whose armour gives the key to the date of the painting, which is about 1310. He has complete chain mail with round knee caps of leather. Over the armour is a white surcoat with a red cross, which formerly bore a running pattern, dark brown on the paler red. The little shield bears the same cross, and the "gige" or strap for hanging it round the neck is twisted round the wrist. On either shoulder are "aiguillettes" which protect the head from a side cut. The long sword is worn slightly in front, and on the heels are "prick-spurs," the predecessors of the "rowel spurs." You can see the name "Georgius" in Longobardic characters. Many of the paintings are now almost perished. You can see the faint image of our Lord in a dark red garment, small outline figures representing souls in torment, a bishop wearing a red chasuble and hold-

ing a pastoral staff, and the head of a female saint; two women, one apparently a nun holding a book, St. Francis preaching to the birds, the only example in England, the burial of St. Catherine, and a life-sized figure of an old man wearing a cowl and holding a book. Such are some of the remarkable examples which this little church affords, wrought "in the days of faith when patient thought brooded on things of God and doubted not." Faversham church has several examples of paintings of the thirteenth and fourteenth centuries; of the latter an illustration is given.

It would take far too large a space to record all the examples of the paintings of this period, and the reader is referred to the excellent "List of Buildings in Great Britain and Ireland having mural and other painted decorations of date prior to



FOURTEENTH CENTURY, FAVERSHAM, KENT

the latter part of the sixteenth century." Compiled by Mr. Charles E. Keyser, M.A., F.S.A., and published by the Science and Art Department of the Committee of the Council on Education, South Kensington Museum. To this work the writer is indebted for much valuable information. Before leaving this brief description of the excellent work of the fourteenth century artists, we should notice that the style of the designs closely follows the work of the builders and sculptors of the Decorated period. The stiff-leaved foliage and conventional flowers of the thirteenth century give place to more elaborate conceptions of artistic treatment, wherein nature is followed more closely.

In the Perpendicular period the artists paid little attention to the work of their predecessors and frequently painted new designs over the earlier mural decorations. Paintings of this period are far more numerous than those of any other, and would require a far more extended space for their description than can here be accorded. We see the walls covered with diapers, shields, running scrolls with foliage and birds, pomegranates, and other varieties of ornamentation, besides the pictorial subjects. Diapers of the sacred monogram, of crowned "M's," the initial of the Virgin, often occur. There seems to have been a growing veneration for St. Christopher and St. George. The former usually has a staff, and is represented crossing a river, bearing the heavenly Child upon his shoulder. Strange-looking fish swim about his feet. On one side of the stream is a hermitage with the figure of a hermit holding a lantern to guide the saint, and on the other side is a windmill. The figure of the saint is usually nearly life size, and often appears on the wall opposite the principal entrance, as it was deemed lucky to see St. Christopher on first entering a church. Moreover, the sight of the saint was deemed a preservation against violent death during the day, and also a prevention against drowsiness during the service, as the following verses show:—

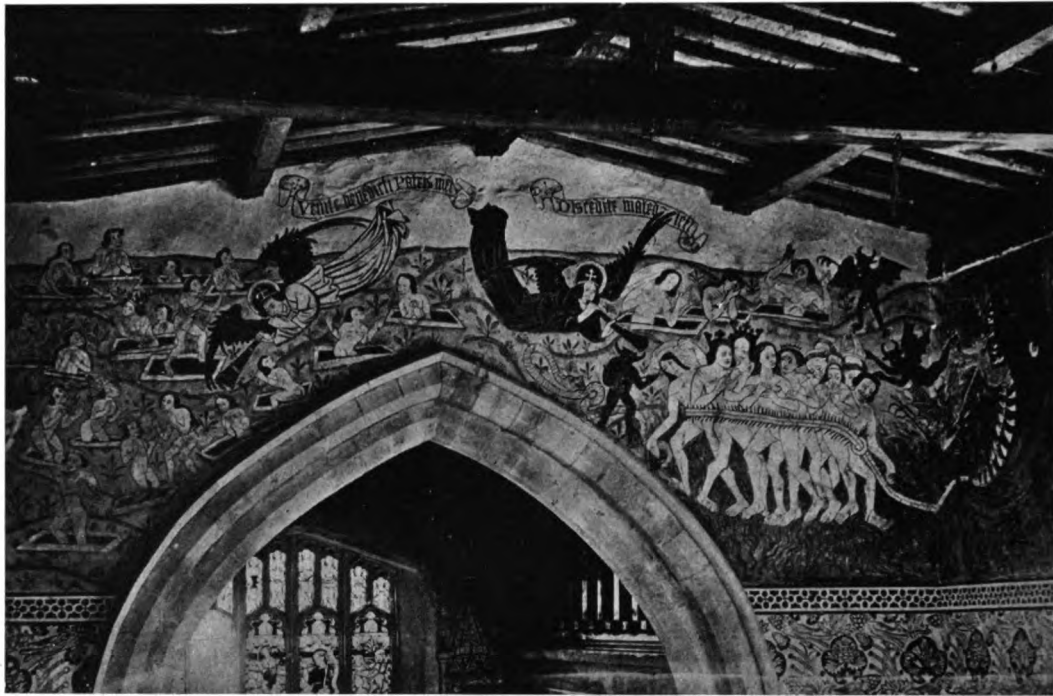
"Christophori sancti speciem quicunque tuetur
Illo namque die nullo languore tenetur."

Some churchwardens' accounts record the painting of the saint, as at St. Lawrence's Church, Reading, where the following item appears:—

"1503-4. It. payd to Mylys paynter for painting of Seynt X^ofer, viii s iiii d."

He seems to have been regarded with much reverence by all classes. There are no less than eighty examples in Mr. Keyser's catalogue. There is a fine but faded one at Raunds, Northamptonshire. The dress of the Christ child and of the saint is a brown madder colour, and brown ochre is the colour of the sapling staff and the rocks, round which a large serpent is creeping.

The same church has a bold and spirited drawing of St. George and the Dragon. He is clad in armour of the time of Edward IV, and wears a white surcoat with red stripes and belt. He has the long, pointed tippet hanging from his sleeve, fashionable in the reign of the Yorkist monarch. There is also a painting of the trial of St. Catherine, but it is a little doubtful whether it be the saint of Sienna or Alexandria, and another of her entombment. The murder of St. Thomas of Canterbury is also shown; the archbishop is kneeling and is surrounded by a number of men with drawn swords and by cowed monks. On this wall above the chancel arch is a large painting representing adoring angels, each one bearing an instrument of the Passion. This formed a background to the rood. The ground is deep red, thickly studded with small black plates on which the sacred monogram is painted in white letters. The flowing robes of the angels and their wings are also white. The same church affords two examples of the Moralities which found much favour with the artists of the fifteenth and early sixteenth centuries. The vanity of human greatness is taught by the morality, "Les trois rois morts et les trois rois vifs," representing three kings going gaily hunting meeting three skeletons, the remains of kings once as powerful as they. In this example at Raunds, the three living monarchs are very gorgeously dressed with their crowns and close-fitting tunics and red hoods and green or brown cloaks,



THE DAY OF JUDGMENT, EARLY FIFTEENTH CENTURY, SOUTH LEIGH, OXFORDSHIRE

carrying bouquets, all looking very fine and grand, a great contrast to the grinning skeletons of the deceased kings, who greet them with satirical gestures. Another morality is styled the purging of the Seven Deadly Sins. A spectre is shown spearing a finely dressed female, from whose sides emerge seven demons, each one devouring one of the deadly sins, anger, envy, sloth, avarice, pride, gluttony, and lechery. It would require much space in order fully to describe these admirable paintings, which are fast fading away.

South Leigh church, Oxfordshire, has a remarkable series of paintings, of which we give some illustrations. Over the chancel arch is a Doom, on the north side are the saved, on the south the lost. The archangel, who descends to summon the saved, is clothed in white. Among the eighteen figures rising from their graves are a king and queen, a pope, a bishop, a monk, and a merchant. Above them is a scroll inscribed *Venite, Benedicti Patris mei*. Above the lost, who include a king, a queen, a nobleman, a monk, and a bishop, are the words *Discedite maledicti*. This

painting is early fifteenth century work. of the same date is the painting of St. Michael weighing souls, the Virgin interceding. The figures of St. Clement and the Virgin with their emblems are late fifteenth century work.

The wall paintings of England have suffered greatly from various causes. They were regarded as relics of superstition by the iconoclastic Puritans. Little was done to destroy them until the reign of Queen Elizabeth, when at least some orders were issued to paint over "pictures and other like fancies" with sentences from Holy Scripture. But all wall painting did not cease, and several examples might be given of seventeenth century art, including a representation of the destruction of the Spanish Armada at Bartoft. Not until the triumph of the Commonwealth were they doomed to destruction. The fanaticism of the Puritans revelled in the obliteration of these ancient works of art. Many of them were effectually hidden under various coats of whitewash and plaster, and after being long hidden have been brought to light again by the careful



ST. CLEMENT, WITH EMBLEMS, LATE
FIFTEENTH CENTURY, SOUTH LEIGH
OXFORDSHIRE



THE BLESSED VIRGIN MARY

removal of the superimposed surface by diligent and careful antiquaries. Restoration and the ignorance of ancient art have sometimes again hidden them; but we are learning better things now, and whenever an old mural painting is discovered, it is usually treated with proper respect, repaired, and restored when necessary, and preserved as a faithful memorial of bygone ages. Some of the modern work of cover-

ing the walls of our churches with coloured works of art is of the highest merit. We have only to look at the walls of St. Paul's Cathedral, London, adorned by the skill of Sir William Richmond, and I hope ere long to exhibit to the readers of this magazine the paintings which have recently been added to a village church, as examples of the ability of modern artists to emulate the achievements of their predecessors.

SAINTS AND THEIR SYMBOLS

ICONOGRAPHY FOR FEBRUARY

By The Rev. P. H. Ditchfield, M.A., F.S.A.

February 1st. "St. Ignatius," Bishop and Martyr. (R. K.) The history of the second century of the Christian era records the labours and cruel death of this saintly bishop of Antioch, the disciple of St. John the Divine, the companion of SS. Peter and Paul, the victim of the Emperor Trajan, in 107 A.D. He earned the crown of martyrdom at Rome, where he was slain by lions in the amphitheatre. As they tore his body the name of Jesus was discovered engraven on his heart. Legends tell that he was the little child whom Jesus took in His arms when He said, "Of such is the kingdom of heaven," and the celestial strains of angelic harps sounded in his ears and taught him the music of heaven. In mediæval art the lion is often represented as the slayer of Ignatius. The sacred monogram, IHS, the first letters of JESUS in the Greek form, IHSUS,* and the harp that sounded in his ears the melodies of heaven are the chief symbols of Ignatius. His martyrdom was a favourite subject with early artists.

February 2d. "The Feast of the Purification of the Blessed Virgin Mary" (R. K. & E. K.), or the Presentation of Christ in the Temple, "by the vision of whose beauty and brightness all this world is illumined and unto right faith of salvation repaired," as the Sarum Martyrology beautifully states. The Golden Legend says that all Christians come to church on that day, and "bear a candle burning in procession, as though they went bodily with our Lady." It was anciently Candlemass. Wax candles were lighted in the churches at evensong, and in some parts of England lamps or candles are still lighted in cottages and placed in the window.

February 3d. "St. Blase or Blasius," Bishop and Martyr. (R. & E. K.) This Armenian bishop who perished in the Dioclesian persecution, 316 A.D., was martyred by being carded with a wool dresser's comb. Hence he is the patron saint of wool combers, and his feast is still celebrated by the woolmakers in Leeds.

* It is an error to suppose that the sacred monogram is derived from the first letters of the words *Jesus hominum Salvator*.

His figure sometimes appears in stained glass windows in the counties where the old cloth trade flourished. His emblem is a woolcomber's comb.

February 4th. "St. Andrew Corsini," Bishop and Confessor. (R. K.)

February 5th. "St. Agatha," Virgin and Martyr. (E. & R. K.) The memory of few saints has been revered more highly than St. Agatha, a girl of noble birth and of great beauty, who resisted the evil intentions of Quintianus, Prætor of Sicily, and was condemned to torture. She was scourged, had her breasts cut off, and was then thrown into prison. St. Peter and an angel healed her wounds in the night. She was then condemned to be burnt, but an earthquake shook the town, showing the displeasure of heaven. She died in prison, some say after being rolled naked on burning coals and broken glass, which had no power to hurt her. She was buried at Catania by the Christians, and her veil was placed on her tomb, which was believed to have power against fires and earthquakes. Mediæval artists have loved to depict her in her trials and sufferings. Her usual emblem is a pair of pincers, and other emblems are a veil and a plate on which rest those lacerated parts of her tender body, and a chafing-dish in allusion to her fiery ordeal. There are mosaic portraits of the Saint at Ravenna, and at the church of St. Cecilia, Trastevere, of the ninth century. In the National Gallery there is a painting of her martyrdom, by Sebastian del Piombo, and Vandyck, Domenichino, and others have depicted scenes from her life. She is the guardian saint of nursing mothers, and the helper of all who suffer in the breast.

February 6th. "St. Dorothy," Virgin and Martyr (R. K.) was beheaded at Cæsarea in Capadocia in the early years of the fourth century. When condemned by Apricius as a witch, she said, "I will suffer anything for Christ my Lord and spouse, in whose garden of delight I shall gather roses and apples, and be glad with Him forever." Theophilus, the scribe, asked her to send him some of the roses just before her execution; when a strange unearthly child brought to



ST. AGNES, ST. SCHOLASTICA, AND ST. CATHERINE, BY BERNARDINO LUINI

her some flowers, she begged the child to take them to Theophilus. He was converted by this means, and soon followed her from earth by the thorny road of martyrdom. Her figure appears in the chapel of Henry VII at Westminster. The rose which she sent by the heavenly messenger is her usual emblem.

February 8th. "St. John of Matha," Priest and Confessor. (R. K.) He died in 1213, and was the founder of the Order of the Holy Trinity for the Redemption of Captives taken by the Moors. Innocent III supported the work, which was so much needed when the pirates infested the Mediterranean Sea.

February 9th. "St. Apollonia," Virgin and Martyr of Alexandria. (R. K.) Her symbol is a pair of pincers holding a tooth, in allusion to the cruel tortures which she endured, by having all her teeth drawn before she was burned to death. She had been betrayed to the authorities by her father, and, when called upon to sacrifice to an idol, much enraged them by casting out the demon from the image. Eusebius states she was a renowned and elderly saint. "They beat her cheeks and knocked out all the teeth in her head. Over against the city they prepared

a pile, and threatened to burn her quick, unless she would together with them utter blasphemy. But she, lingering a little while, as though she would take deliberation, suddenly leaped into the fire and was consumed to ashes." Her martyrdom and other scenes from her life have often been depicted.

February 10th. "St. Scholastica," Virgin and Abbess. (R. K.) She was the sister of St. Benedict, who came to see her once every year. Once she besought him to remain the night in order to continue their conversation on the joys of Paradise. Her brother felt compelled to return to his monastery, but the prayer of St. Scholastica brought down such a storm of rain and thunder that he was obliged to stay. Benedict a few days later saw the soul of his sister mount towards heaven in the form of a dove. They were buried in the same grave.

"St. Leofric," the first Bishop of Exeter, who united the sees of Cornwall and Devonshire, in 1050 A.D.

February 11th. "St. Frideswide," Virgin. Patron saint of Oxford Cathedral, formerly the church of the Priory of St. Frideswide. At an early age she took the veil, and her father, Didan,

built a convent; but Algar, King of Mercia, wished to marry her, and swore that he would carry her off. She fled for refuge, and on her return was gallantly defended by the men of the city against Algar, who was stricken blind. She was buried in her convent, and on February 11, 1180, her relics were translated to the Norman Cathedral and enclosed in a beautiful shrine, fragments of which have happily been collected and restored, as it had been destroyed at the Reformation. Incidents in the saint's life are represented in the beautiful stained glass window in the Latin Chapel designed by Sir Edward Burne-Jones.

February 14th. "St. Valentine," Martyr. (E. & R. K.) He was a faithful priest, and for his zeal suffered persecution. He restored sight to the eyes of the young daughter of his stern judge, and by this miracle opened his eyes to the sacred light of the gospel. Hence the sun sometimes appears as his symbol. He was beheaded outside the Porta del Popolo, at Rome, formerly called the Porta Valentini; hence a sword is his usual symbol.

February 15th. "SS. Faustinus and Jovita, or Giovito," Martyrs. (R. K.) They lived early in the second century at Brescia, where their memory is preserved in paintings and coinage. They were converted, together with a holy matron St. Afra, by St. Apollonius, bishop of that city. When given to the lions by order of the Emperor Hadrian, the beasts refused to slay them. They were then beheaded. The churches at Brescia contain pictures of scenes from their lives by Paulo Veronese, Giulio Romano, and other masters.

February 18th. "St. Simeon," Bishop and Martyr. (R. K.) He was the second bishop of Jerusalem, succeeding St. James. Eusebius states that he was the son of Cleopas, and cousin-german of our Lord, that he was accused to the

authorities by certain heretics as being of the stock of David and a Christian, was often scourged, and then crucified at the age of one hundred and ten years in the reign of Trajan. His symbol is the cross, and he appears in art dressed in his episcopal robes and mitre.

"St. Colman," Bishop of Lindisfarne. (S. K.) *February 23d.* "St. Peter Damian," Bishop and Martyr. (R. K.) He was the Cardinal Bishop of Ostia, and died in 1072.

February 24th. "St. Matthias," Apostle and Martyr. (E. & R. K.) Holy Scripture tells how he was elected in the place of the traitor to complete the number of the twelve Apostles. Dorotheus writes that he preached the gospel in Æthiopia about the haven called Hyssus and the river Phasis, "unto barbarous natives and ravenous of flesh," and that he died at Sebastopolis, where he was buried nigh the temple of Sol. Others state that he preached first in Macedonia and afterwards in Judæa, where the Jews stoned him and afterwards beheaded him with an axe after the Roman manner. Hence a battle-axe, sometimes a sword or hatchet, appear as symbols of the saint. Other supposed instruments of his death are shown, such as a cross, a spear, or a club, the artists not having been fully acquainted with the traditional story of his martyrdom. The axe, either in the form used by woodmen, or the military weapon, seems to be the more correct symbol. Hence carpenters have chosen St. Matthias as their patron. Tradition states that the Apostles met together and inspired by the Holy Spirit drew up the Apostles' Creed, each Apostle saying a clause. This clause is sometimes represented in the form of a scroll issuing from the mouth of the Apostle. Thus St. Matthias, the last of the twelve Apostles, is always depicted as repeating the last words, "the resurrection of the body and the life everlasting."



SAINT APPOLONIA
BY BERNARDINO LUINI

EDITORIAL

THE art of sculpture in stone and bronze and wood is one of those the Church can least easily do without; all the fine arts are great, symbolical means for the communication of the Catholic faith, varying in their nature from the indirect yet poignant appeal of music and ceremonial to the direct and no less potent agencies of painting and sculpture: all are necessary, from architecture to embroidery, and all are, or may become, fine arts in the fullest degree. Amongst them sculpture takes a place second to none, though it was almost the latest of the major arts to be taken over of the Church. More direct and compelling than the written and spoken word, the Crucifix through its instantaneous and enduring teaching has become almost the dominant symbol of the Church; not the realistic Crucifix with the agonised Body of the dead or suffering Saviour, which came into vogue with the débâcle of the Renaissance, but the mediæval Christ triumphant reigning from the tree.

Teaching also another and almost equally important aspect of the "faith once delivered to the saints" is the gentle and merciful figure of Our Lady, "clothed with the sun and with the moon under her feet," eternal symbol of pity and mercy and compassion. And then follows the heavenly host of angels and archangels, saints and martyrs, confessors, virgins, and doctors, a celestial hierarchy of the spirits of God and the blessed dead, each manifesting some aspect of divine or Christian character, each teaching some different yet precious quality eternally inherent in the Catholic faith. Finally, there are the great dogmas of the Church, mysteries unspeakable, that bring spiritual conviction even more perfectly through visible forms than through the inadequate symbolism of words: the pregnant and priceless episodes in the life of Our Lord, such as the stations of the Cross, and the almost equally signifi-

cant events in the life and death of those whom the Church honours with canonisation for the perfection of their showing forth of the true nature of Christianity.

Ever since sculpture yielded allegiance to religion at the close of the dark ages, it has served its master well, until with the break-up of all things in the fifteenth century, it also turned traitor to a sovereign that no longer could command its allegiance. Since then its history has been that of all the other arts, and with them it has continued to serve a part only of "those that do confess and call themselves Christians," and then after a fashion that brings only humiliation to history. Rejected by the Anglican Church and by Protestantism throughout the world, it held only by the Roman Catholic Church, and here, year after year, it gave a meaner and more contemptible service, until at last we see in the glorious monuments of mediæval piety, wax dolls rigged out in tinsel ball dresses and Brumagem crowns, masquerading as images of the Mother of God; until almost every Roman Catholic church outside England is defaced and degraded by mawkish effigies, silly with futile sentimentality and painted with the loathsome colours of the theatre and the marionette show.

It is impossible to express in words the egregious offensiveness of these commercial products that crowd the advertising pages of religious publications and turn from the doors of Catholic churches in utter disgust the hungry wanderer from Protestantism who enters in search of eternal truth. In realism they are a cheap imitation of Madame Toussaud or the Eden Musée; in sentiment they are mawkish and trivial; as art they are below the products of the Maori Indians. Morally they are inexcusable, for they are guilty of brazen defamation of character, in that they make the Roman Catholic Church appear what she is not of nature. In a trade catalogue

of this sort of thing, we find, for example, cuts of two "styles" of statues of the Blessed Virgin, "rich" and "extra rich," the difference in cost being ten dollars, and lest this increase should not justify itself to the public, there is a note to the effect that "Crystal eyes are included in the Extra Rich Decoration."

To such depths has the Church descended in one of its members: this is not to say that there was and is nothing better than this sort of thing: Sibbel, a sculptor but lately dead, made a specialty of religious statues of a distinctly high order, and when they failed, as in point of unnecessary realism, this failure was due rather to the vitiated predilections of his patrons than to any essential shortcomings on his own part. He was well patronised, but it constantly happened that orders went to vastly inferior men, simply because their prices were lower, as would necessarily be the case. So long as this is the test, so long will the Church be disgraced and defamed by the mortuary horrors of the sort one finds in the Campo Santo of Genoa.

In the Anglican Church the danger has been of a very different sort: for centuries there was, of course, no such thing as religious sculpture in England; how could there be after such a calamitous sequence as the Reformation, Puritanism, and Non-conformity? When after the Oxford Movement light began to reappear, the first tendency was towards cheap imitations of mediævalism, which rapidly merged into unrestricted commercialism, from which there is no hope of any kind whatever. Here in America there has been a third and very curious episode, that of the introduction of neo-pagan feeling, due, of course, to the fact that, with all other modern artists, contemporary sculptors have been bred in pagan schools and under pagan influence. The nobility of the results have been conspicuous in many cases, but these have all been in the line of a non-Christian classicism which from its very majesty and beauty has been accepted as a model even for religious art. Perhaps the grandest sculptured figure of modern times is in a Washington cemetery, the work of

certainly the greatest sculptor America has ever known. Its very majesty blinds one to its pagan quality, and, recognising the greatness, we forget the fact that it is in no respect a work of Christian art. Yet the influence of the pagan school of sculpture is visible in contemporary churches precisely as is that of pagan glass and pagan music.

Here also there is as little excuse as in the case of the Roman Communion: strange as it may seem, there are sculptors — or perhaps others of that ilk would call them wood carvers — who in some miraculous way have preserved the tradition of good mediæval wood-carving, and adequate statues may be had for the asking — and the paying, though no such prohibitive price after all. Such men live and work in Boston, Philadelphia, Cambridge, yet where one of their statues is seen, we find fifty emanating from some "Statuary Co." In the case of the paganised sculpture, the examples are indeed few, and much less in evidence than work of the corresponding schools of painting and glass staining and decoration: still they exist, and there is no more excuse for them than for the Campo Santo-Sugardolly type, dear to the enthusiastic but infelicitous taste of the Roman parish priest.

This is an unendurable situation and it is time to "reform it altogether." We have spoken several times of the noble and encouraging stand taken by His Holiness Pius X in the matter of Church music; here the demand is instant for an equal reform in the matter of the visible symbols of the Church. In England, and in the Episcopal Church in America, there is no need of any corresponding intensity, for in both instances sound principles and standards have been pretty generally accepted and the best Christian sculpture of modern times is to be seen in Roman and Anglican churches in England and in Episcopal churches in the United States.

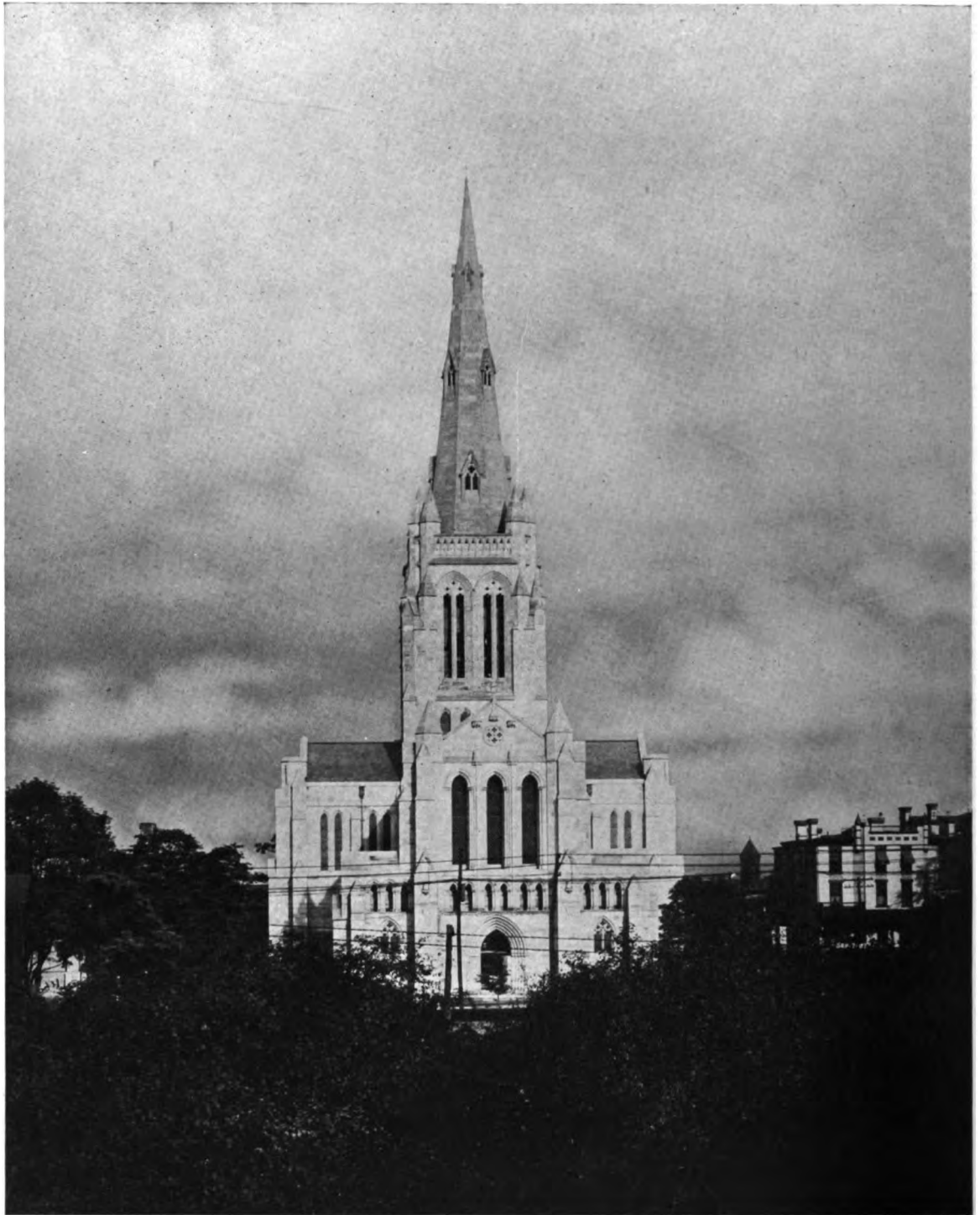
This reform cannot long be delayed, and it is surprising and discouraging to find so few sculptors with the will to do Christian work and the wit to see that here is a great, free field ready to their hand. Time after

time during the course of the year we are waited on by young sculptors, eager for work, equally eager for the living they fail to make in their chosen profession: photographs and drawings innumerable are shown, and all couched in the terms either of a revived Hellenism or an exaggerated Gallicism, no Christian note anywhere, nothing that compares with the great and masterly sculpture of France or England during the Christian Middle Ages. Step by step they work down from equestrian statues to fountains, chimney-pieces, and electric-light standards. Failure everywhere, and not for lack of ability, but because of the artificial theory and because the supply exceeds the demand.

Are there none of these young men and women who are fired by Christian zeal? Have all become as anæmically pagan as their work? If so let them realise that pagan art is a dead issue, and that the future lies with Catholic Christianity: let them turn to the Church for inspiration, to the great French and English sculpture of the thirteenth and fourteenth centuries for their models, and so turning find their new field as yet uncrowded and win for themselves the fame that follows the servants of the Church, gain that opportunity for creative activity now denied them, and so gain the money reward that, though the least of these compensations, is rightly desired and justly won.



BRONZE KNOCKER FROM DURHAM CATHEDRAL



CALVARY CHURCH, PITTSBURGH, PENNSYLVANIA. THE WEST FRONT

Christian Art

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THE WORK OF HENRY WILSON

By R. A. C.

WHEN, after the opening of Nippon to the West, missionaries flocked in the vanguard to reap their harvest of souls, they found, in forgotten islands in the South, Japanese who still made the sign of the Cross, who repeated tortured and almost unintelligible phrases that were, nevertheless, vague memories of Pater noster and Ave, and this after two centuries when no Christian priest had set foot in the country, when acknowledgment of Christianity meant death by hideous torture, and in spite of a devastating persecution two hundred years before which rivalled those of imperial Rome and reduced to absolute nothingness what had once been a Catholic population of six hundred thousand souls.

So, nowadays, and here in the West, curious searchers find here and there and in unsuspected spots, baffling survivals from the old times when the arts were living things. Out of Birmingham and Wesleyanism comes unheralded a master painter of the cinque-cento, matching Botticelli and Lippi and Carpaccio in their own field: from the dun smoke of London flashes the fitful radiance of a personality mingled of Dante and Giorgione: from the loins of good British commercialism leaps a Viking-Skald with the craft of Cellini and the fierce righteousness of Savonarola. Unpredictable and inexplicable, they come like visions, and like visions they depart. It is as though a cycle of reincarnation hurled into a new world souls culled from the

intensest past, and in Burne-Jones, Rossetti, Morris, personalities that could not die were born again for their sins in a world no longer capable of comprehension.

Such an one is the subject of these notes, which are no more than twisted links to connect the picture-jewels. The artist of whom I write is one of these survivals, or reincarnations, what you will: a Cellini chastened by fire, blurred by the mysticism of strange Indian theologies, intensified and refined by some spiritual heritage from Ashikaga Japan. Another portent out of mediævalism, John Sedding, was foster-father to the shivering soul of the exile out of the early Italian Renaissance, and with him he strove for a time to speak the old language of the cinque-cento in the midst of London and the nineteenth century. When Sedding died Wilson abandoned the anachronistic contest, and now to the borders of Kent must you go to find him, in a thatched and whitewashed cottage, up a long and vagarious lane, where, in the perfectly unknown hamlet of St. Mary Platt, the lovely English fields and flowers and trees and clouds are as fair as they were four hundred years ago before "the serious things of life" killed and poisoned, that industrial civilization might live, even though art died, forgotten in a ditch.

There is no lack, nor has there been, for the last hundred years, of men who, revolting from the old, old artifices bequeathed by the Renaissance, have turned to the great Christian past, finding there not only

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ALMS DISH, CIRENCESTER

metal more attractive to their humour, but inspiration for new activity, if not in creation, at least in re-creation. Illimitable are the products of this neo-mediævalism, from architecture to stained glass, painting, embroidery, but while this same product far overtops the similar simulacra of neopaganism it is at best a revival, a conscious renaissance, not indeed of discredited classicism, but of a far better thing. Still it is at best a restoration, a loving mimicry of beautiful forms, loved for their beauty rather than for the impulse that created them. So does the old and vicious heresy of the Renaissance survive even at the hands of those who most vociferously reject it. Now and then, however, through the pale ashes of burnt-out conflagrations leaps the thin flame of spiritual energy: mediæval forms disappear, but through other and novel shapes shines the true and inner spirit of mediævalism, that wonderful

duality blended of the devouring passion for creation and the fastidious rejection of everything that is not a manifestation of beauty in its exquisite perfection.

You may look in vain through the work of Henry Wilson for the old, familiar mediæval forms: they are as non-existent as the even more familiar shapes consecrated by the inefficient alchemy of the Renaissance. Here all the forms are new, claiming as close kinship with Fujiwara or Ashikaga Japan, as with the Italy or England or France of the Great Thousand Years. Alien as are the forms, however, through them all, whether they are wrought in stone or metal or precious stones, shines the self-same spirit that lightened the masterpieces of the nameless artists who gave glory to mediævalism. Always and everywhere is the mystical sense of the expressive power of beauty, the intense and questing fever for beauty in form and colour and line, and



THE ANNUNCIATION

the consciousness that perfect handiwork is in itself beauty and service.

This is of course the real "arts and crafts" idea; not the fashionable and much exploited mechanism that under the name rises so little above the level of "mission furniture" made in Grand Rapids factories or "hand-made" silver beaten into dull roughness by incompetence, but the real union of spirit and heart and brain and hand that has always been art, and always and alone will continue to be art, no matter how many crimes are committed in its name. The gulf that yawns between "Thatched House" and London or Birmingham is something more than that of intervening miles of tender English countryside, breaking down by swiftly progressive gradations into pert areas of genteel villas, and so to the circling slums that ring London with the slow encroachments of a brush fire, widening

always, devouring steadily, leaving within embers and ashes. The chasm is one of time and spirit, and as one approaches the low, thatched roofs and white walls of the house, passing the rough workshops where artists, artisans, and apprentices are labouring, one slips back centuries into the good past where art was alive and the birthright of every man. I am not writing an "appreciation" of the master workman and of his household, although the temptation is great so to do, so at this time nothing need be said either of the human element in this oasis or of its housing: it is enough now to furnish a running commentary on the product, leaving the illustrations to speak for themselves.

This they can do only inadequately, for what is any art without colour and texture? and these are salient elements in all that Mr. Wilson does. Bronze and copper, silver and gold, take on sanctity quite as



CLERGY AND CHOIR STALLS

much through these two qualities as through perfect design and exquisite handiwork. Compositions of nacre, butterfly-wing enamels, rock crystal, coppery gold and jade become studies in black and white in photography, and you can no more reproduce them in print than you can make a charcoal drawing of a Tchaikowsky symphony, or photograph the immortal soul. This, then, is gone, and utterly, but form remains, and even this itself is enough to prove the temper of the artist.

And the varied nature of it all is so startling. Here under the same roof is a great stone altar in process of carving, and a jewelled mace for the Provost of a great university, this no more than a foot and a half in length and wrought of rock crystal, mother of pearl, uncut gems, and set with minute statues a few inches high, of chiselled silver, each as perfect in its multiplied detail as the "Victory of Samothrake." Here, also, are rainbow-hued enamels that vie with the vivid radiance of tropical

moths, and in another shop, near by, are great bas-reliefs in marble; frail, intricate necklaces set with nameless jewels, and a vast, votive, sanctuary lamp for a Spanish cathedral, built up of bronze and crystal, a marvellous thing fully twenty feet in height. It seems not like a place where things are made, but where they grow from some magical soil brought over seas and out of the dead past, from Siena or Florence or Venice, and still holding its fructifying and energising power.

Perhaps this same great Saragossa lamp was the most astounding thing visible when I was at Thatched House some eighteen months ago. It would be impossible for any photograph to give any idea of the colour and texture of the bronze of which it is made, and the only picture at hand is less adequate than usual, since the workmanship, which is that of an old Greek coin of the best period, is in this same photograph merged into the absurd and insistent background of futile Renaissance



A LECTERN IN BRONZE

architecture at its worst. The thing itself was astounding — no less. At the bottom is a great Japanese crystal, then, rising from a crown, a crowned dove supporting the lamp of twisted vine leaves; above hung a great bell-like canopy, domed and bastioned, and on its walls six statues of saints gazing upward to where, throned on twisted thorns, was the seated figure of Our Lady and the Holy Child. Above, again, was another ball, of pierced work, and topping all a vast corona of grapes and vine leaves, and pendant from it a strangely beautiful shape made up of linked quarries and discs of chiselled bronze and mother of pearl lilies. Wholly of dull bronze, except for crystal and nacre, it seemed fully twenty feet in depth from corona to pendant; the statues were hardly more than a foot in height yet all designed with the fastidious care and perfect success of Mino da Fiesole, while every part of the handiwork was as crisp and delicate as one might find on some singularly perfect signet ring, and the figures themselves were masterpieces of pure sculpture: Greek, if you like, or Japanese, or Early Renaissance, for all are one at the core.

Another great work in bronze is the two-valved door of St. Mary's Church, Nottingham. Here the artist shows his mastery of bas-relief as in the lamp he demonstrates it in the round. Certainly no more perfect work of its kind has been done since the cinque-cento, and the two panels of the "Salutation" and the "Tree of Life"

take place with the highest achievements of sculpture in mediæval times: in perfection of line composition they are supreme.

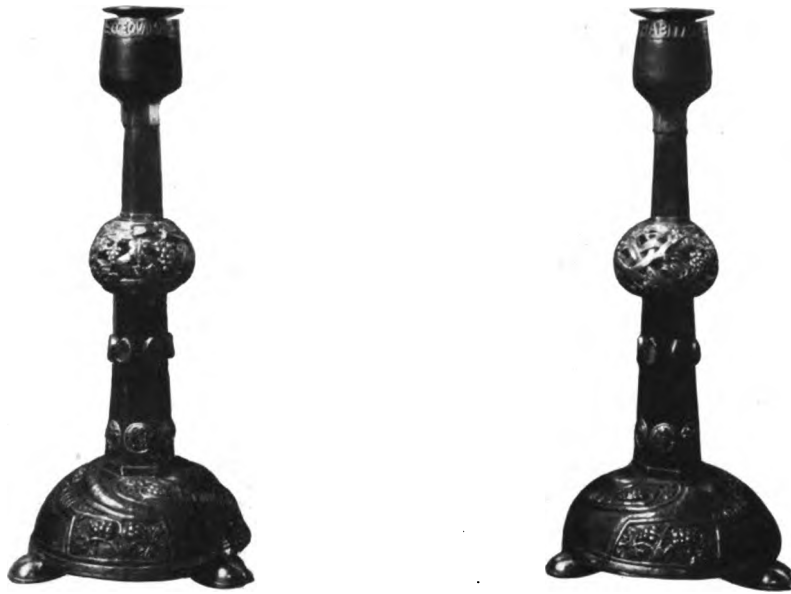
The beautiful lectern also, with its statue of the Blessed Virgin and the two kneeling votive figures is also of bronze, and nothing could show better than this the Japanese mastery of line that marks all Mr. Wilson's work. Here, again, one feels the dominion of that curious quality that we can only call Japanese, the sensitive feeling for composition that is musical in its poignancy; note the knots of leafage on the candle supports: they match the chiselled guards on some daimyo's two-handed sword.

Close kin are the three altar crosses here illustrated, one inlaid with nacre and with pendant grape bunches of the same substance, the others set with uncut gems: there is no precedent in art-history for any of them, no precedent, that is, of form and ornamentation, but they do not need this, for they came into existence from the same impulse that made precedents; they come forth out of the deep heart of things and achieve because they are manifestations of beauty. This is real mediævalism, the mediævalism that can never die, not the pale and plausible simulacrum thereof.

The candlesticks presented to the Bishop of Birmingham, which might have been made by Bishop Bernward of Hildesheim, and the Cirencester alms basin with its curious inlays and lucent enamels, are other examples of ecclesiastical art which has all the life and fervour of the old, but



VOTIVE LAMP
SARAGOSSA CATHEDRAL

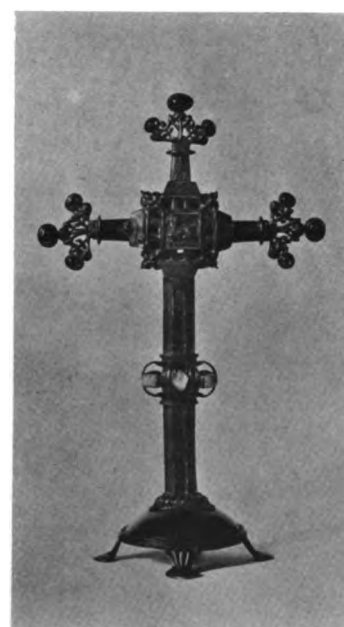
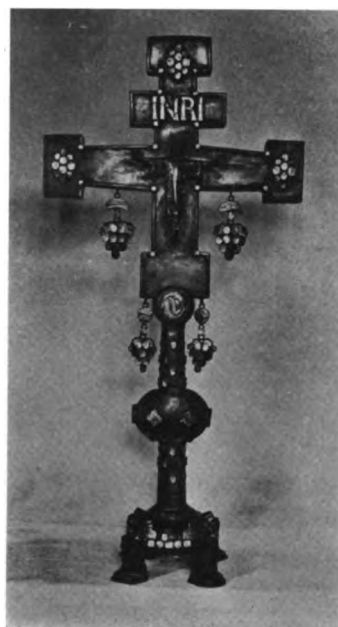


ALTAR CANDLESTICKS FOR THE BISHOP OF BIRMINGHAM

one must go to Holy Trinity, Sloane Street, London, to see the most astonishing exhibition of Mr. Wilson's art in Church interests: latticed screens of gilded vine leaves and fruit, precious marbles and enamels, and a great doorway of massive silver, hammered into strange lights and shades, and curious baffling forms, make up a composition that stills one with amaze-

ment. This is indeed "New Art," but it is not only *new*, it is *art* also, which cannot be said of the usual exhibits under this title, and its novelty lies only in its spontaneous and uncopied forms and in the fact that it is art and not artifice.

And what shall be said of the amazing "Chamberlain Casket," with its intricate metal work and curious gems, and that



THREE ALTAR CROSSES

THE WORK OF HENRY WILSON



TWO PANELS FROM BRONZE DOORS, ST. MARY'S CHURCH

other of silver and steel, the Automobile Club trophy. These, with the Provost's mace, of which no photograph is available, form a new category, that pertaining particularly to the goldsmith as he was when "artifex" was a title that might justly be attributed to him — and "magister" as well, if he achieved heights such as this. In Mr. Wilson's workshops, and poring

over treasures such as these, one sees how instantly the long-honoured and characteristically nineteenth century discrimination between the "high" and the "industrial" arts shivers into fraction: the classes merge, become identical, or rather the titles become transposed, and the high art is this of Wilson and his kind while the industrial arts are seen to be those that



TWO PANELS FROM BRONZE DOORS, ST. MARY'S CHURCH



BRONZE DOORS, ST. MARY'S CHURCH, NOTTINGHAM

flood the Royal Academy with commercial illustrations (distinguished from the picture paper holiday supplement by their expensive gilt frames): that inflict on laboriously loyal colonial capitals grim and stereoscopic effigies of her late Majesty, and affront the astounded sun with the amorphous imaginings of eminent Fellows of the R. I. B. A. Industrial, these, without doubt, for they are for revenue only, and great is their reward.

Of Mr. Wilson's sculpture in stone it is hardly necessary to say much: not because

it is inferior, for it is not, being equal to the best of to-day, but because there is other good sculpture at the present time and the art is not dead. Mr. Wilson's mission lies, it seems to me, in the breathing into arts moribund and bound in cerecloths, a revivifying breath, that they may live again: handing on through the dusk the torch of the sacred flame of instinctive and passionate art; not in becoming a great sculptor amongst equals. I have chosen for reproduction two examples that show admirably how, whatever the medium, his



CHAPEL ALTAR AND REREDOS

mastery of composition, of line values, and of pure beauty, is insistent and impeccable: the "Annunciation" in particular is worthy of Donatello himself.

Still another vista opens out in the shape of woodwork: the photograph of the chapel altar and reredos (for Welbeck Abbey, I think) is of the work unfinished and roughly set up for photographing, but it shows all the artist's intense personality and the avidity with which he seizes upon all manner of materials and fields of craftsmanship for the building up of his final result. In the clergy and choir stalls again

one recognises the impatience with which he turns away from stereotyped forms, no matter how beautiful, finding them lacking as a means of self-expression. There could be no better example than these same stalls of Mr. Wilson's unerring feeling for form, texture, surface, and the placing of ornament.

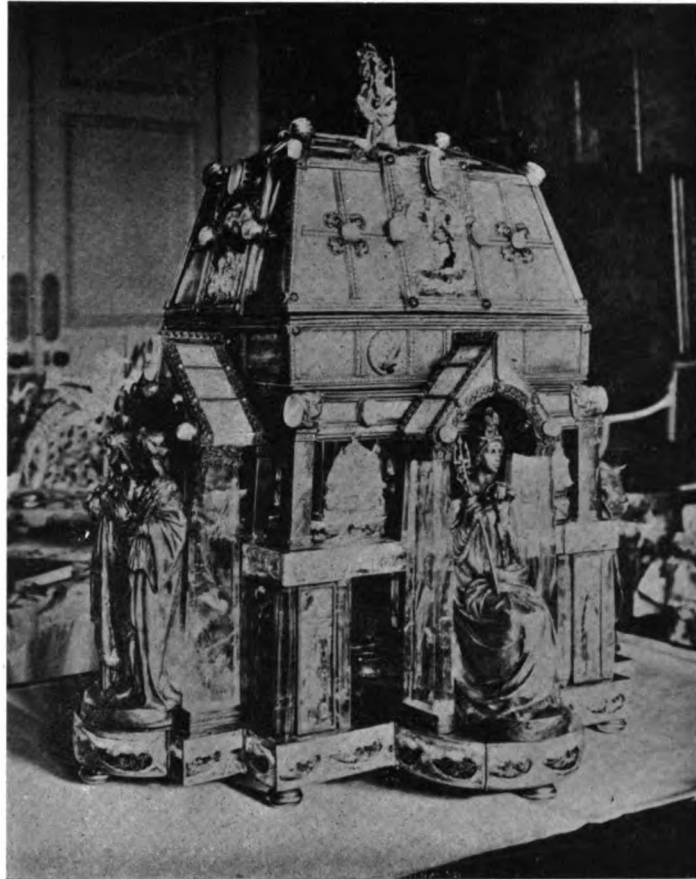
I have not referred to Mr. Wilson as an architect, for apparently this form of expression is for him largely a thing of the past. He has produced several unearthly and curiously emotional designs, but few of these have found their way into execution,



BENTINCK MEMORIAL, WOLFENBUTTEL ABBEY



FIGURES FOR CHAMBERLAIN CASKET



THE CHAMBERLAIN CASKET

and it is doubtful if complete success would have followed had they really been brought into being. Architecture is an art of curious formalisms and conventions: it demands a certain and special type of creative mind, restrained, self-effacing, and capable of infinite patience; for a building fresh from the hands of the workmen is no more than the raw grape-juice as it issues from the winepress. It must await the slow alchemy of nature for its perfection, as the wine must sleep in vat and cave until years have wrought its ripeness and transmuted it into final perfection. The case is different with metals and jewels, wood and ivory, crystal and nacre, and one may use them as a musician uses the notes of the diatonic scale, building them up into a composition that is instant and final in its effect. I am inclined to believe that this instant result is a thing demanded by Mr. Wilson's personality, and that he could ill

endure any tedious waiting for effects long deferred.

As in the case of sculpture, one cannot feel that this particular artist has been false to a trust in giving so much of himself to what were once so amusingly called the "minor arts." England is not without great architects who are doing in their art what Mr. Wilson is doing in his. The rehabilitation of architecture is almost an accomplished fact, but in spite of other and vivid personalities, the same cannot be said of the particular arts we are considering. Mr. Wilson is not alone in his crusade: to name those of similar impulse and accomplishment, almost at random, there are Mr. Ashbee, Mr. Whall, Edith and Nelson Dawson. All reach back through filaments of nerve structure and arteries of life circulation, to the great prophet of this new dispensation, William Morris; but for him they would not have existed, but even with

his inspiration over them and his impulse behind, the work is arduous, for in these arts we come close to the people as a whole, and where you may win a class to a saner view of painting or architecture or even music, it is a very different matter when the world confronts the iconoclast; wedded to its brazen idols, jealous, bull-willed, satisfied.

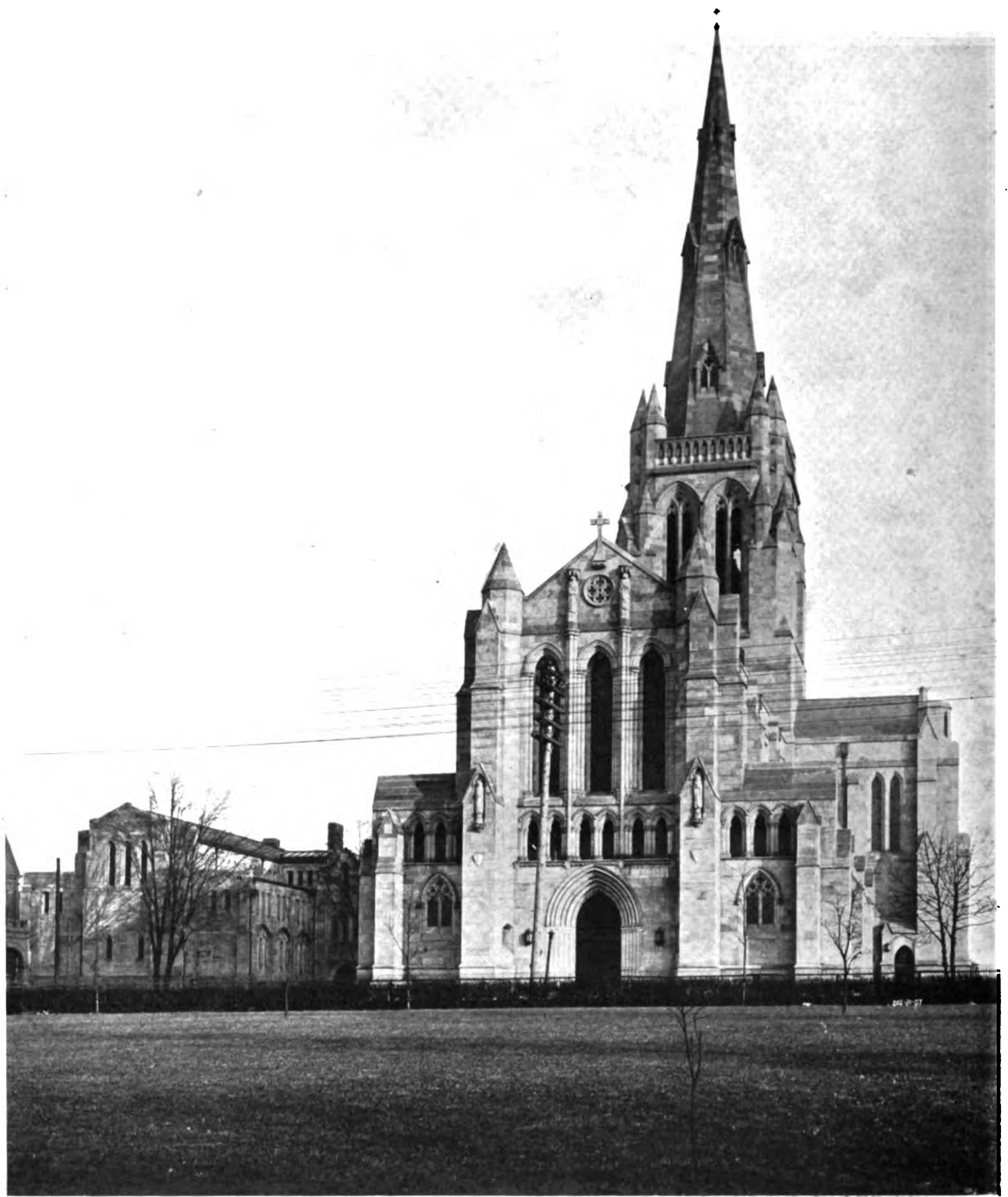
Henry Wilson is yet young, exempt from the ossifying influence of a great city, environed by beauty, surrounded by those influences both natural and domestic that make for creative effort, emancipated by mental temper from dependence on patronising or hampering conditions, and we may hope for many years of ceaseless activity in the crusade of substituting art for artifice, inspiration for imitation. Frankly, we must hope for less and less architecture and sculpture from him, more and broader activity in the miscalled "minor arts." There are others in addition to those he already has made his own where his hand may be advantageously felt. England can boast more and greater

stained glass-workers than any other country since the outbreak of the Renaissance, but the field is by no means full, and the greatest of all, Christopher Whall, is unable to produce half the work that is demanded of him. Less wood carving and sculpture in wood bears the mark of Mr. Wilson's hand than one might wish, and the great field of textiles, tapestry, and embroidery is still open. In all these directions this particular artist might have lasting influence.

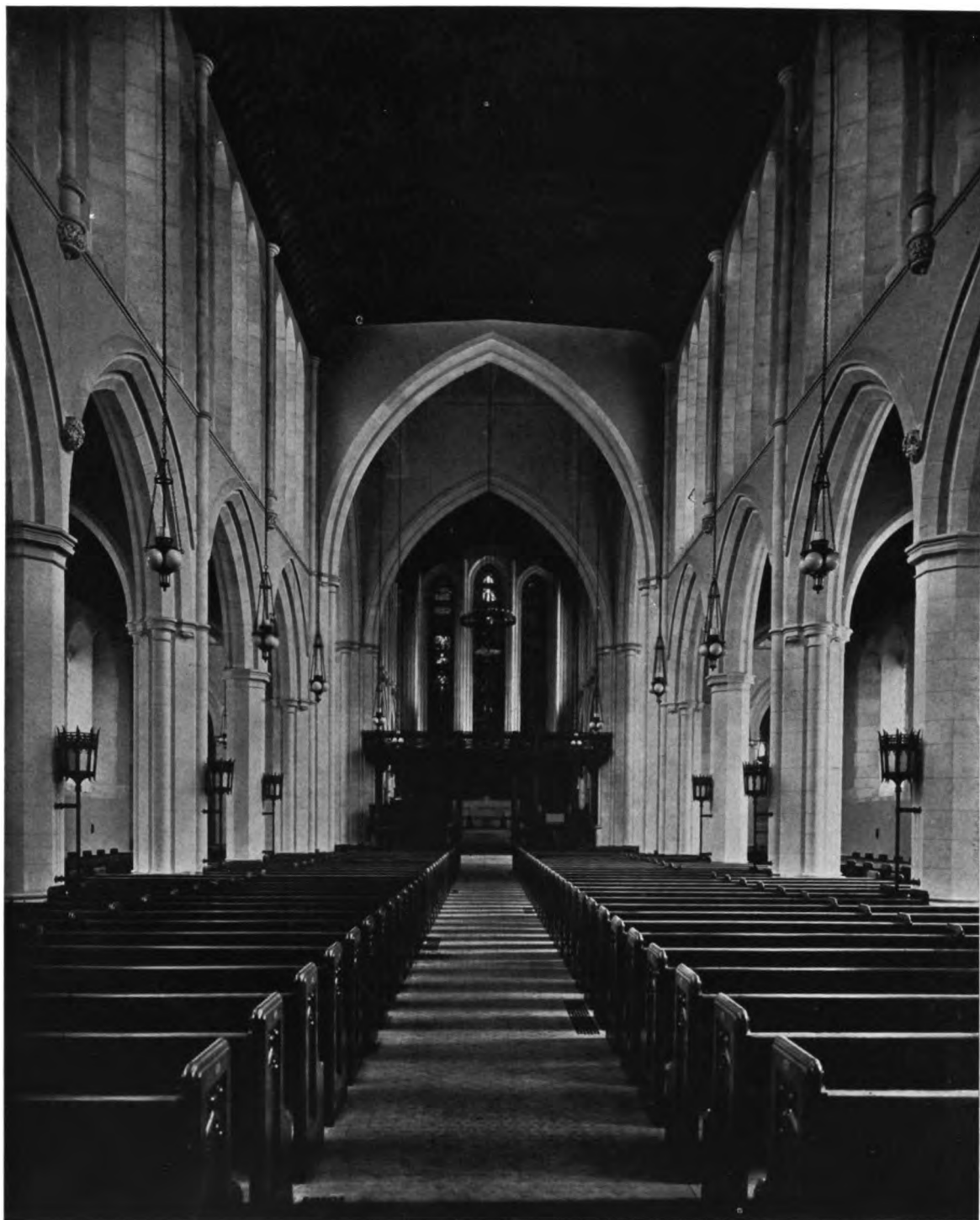
In the mean time the years pass, and for all "the night cometh when man shall no longer work," we covet with avidity and buy with prodigal recklessness of money the works that bear the stamp of Cellini or Adam Kraft, but we are somewhat prone to be less appreciative of similar work by living men. None of these is more distinguished or more completely identified with the great work of the Middle Ages than is Mr. Wilson, and it is deeply to be desired that while the power is yet with him he should be called upon to work for the Church in America.



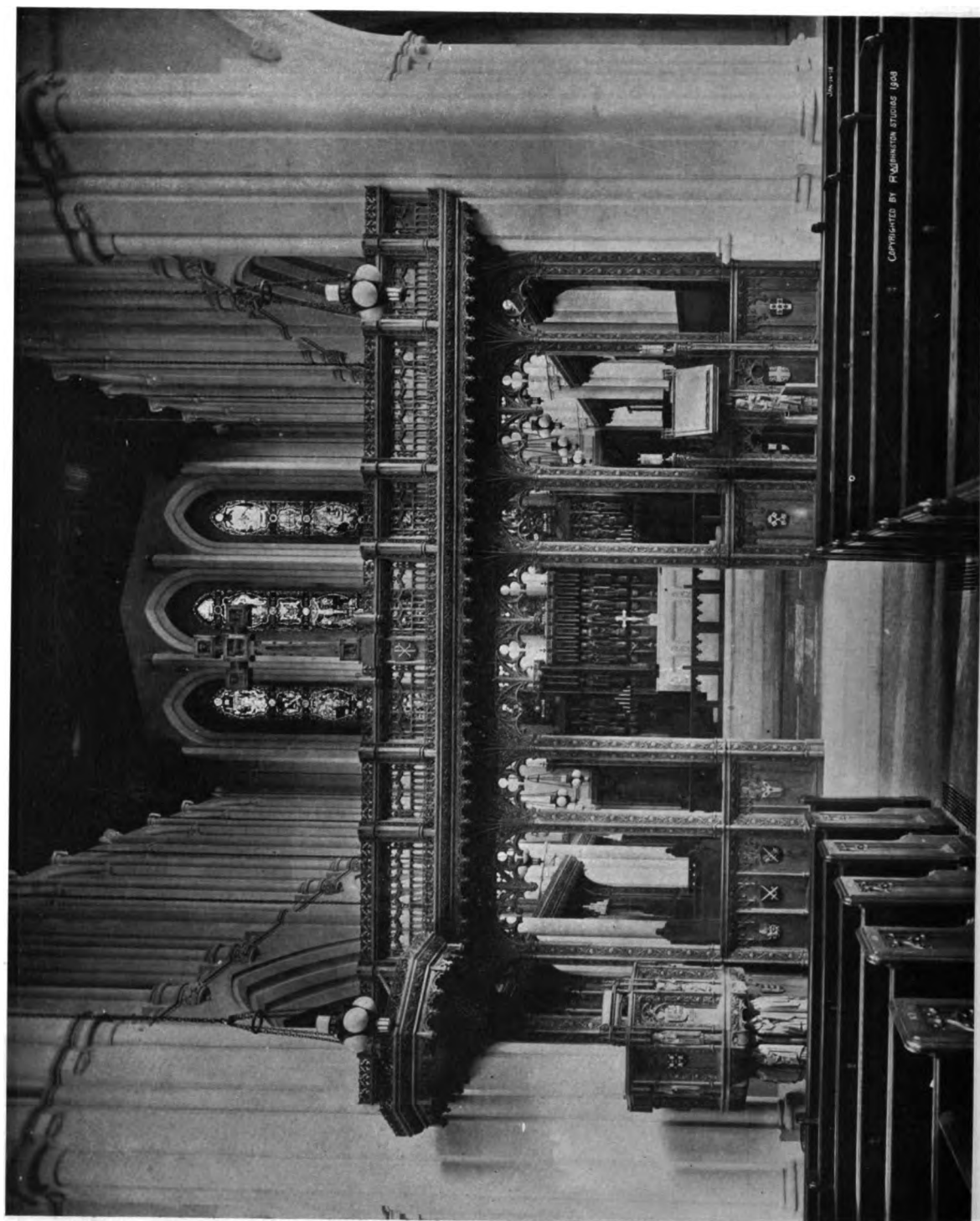
SILVER AND STEEL CASKET
FOR AUTOMOBILE TROPHY



CALVARY CHURCH AND PARISH HOUSE



INTERIOR, LOOKING EAST



Copyrighted by Picturama Studios 1908

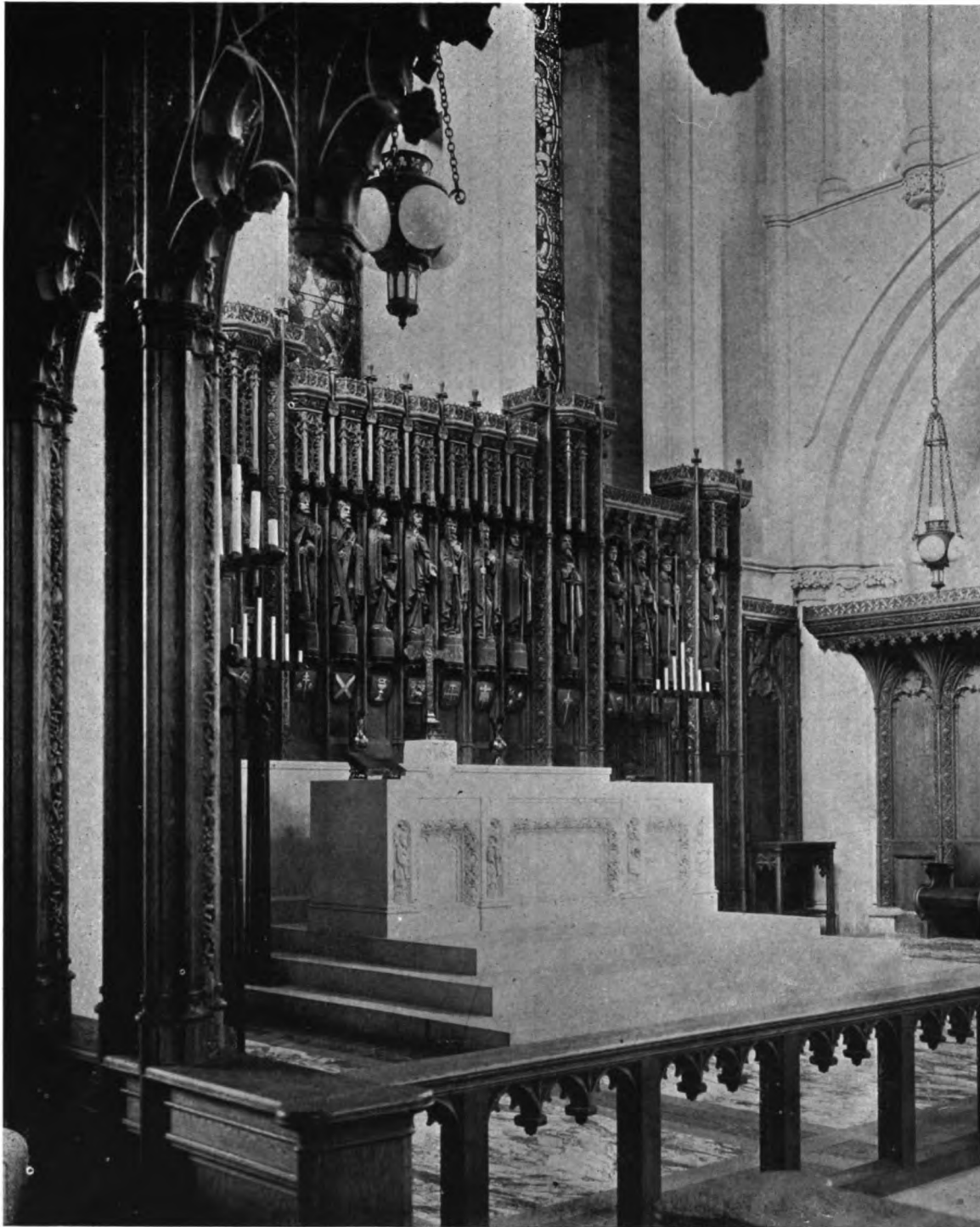
THE CHOIR



HIGH ALTAR AND REREDOS



THE PRESBYTERY



HIGH ALTAR
FROM NORTH AMBULATORY



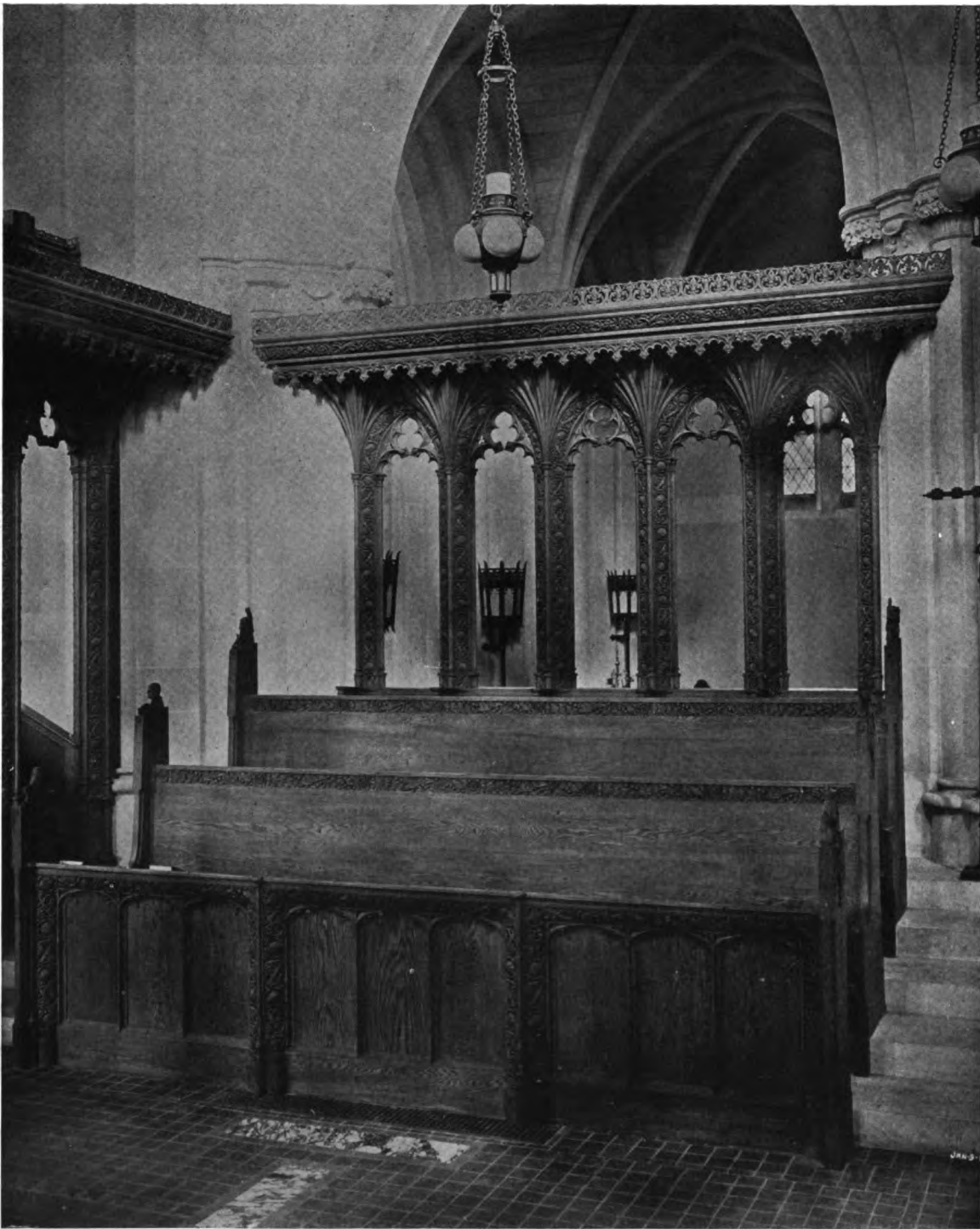
CHANCEL WINDOW
CALVARY CHURCH, PITTSBURGH
DESIGNED AND EXECUTED BY THE
WILLET STAINED GLASS CO.



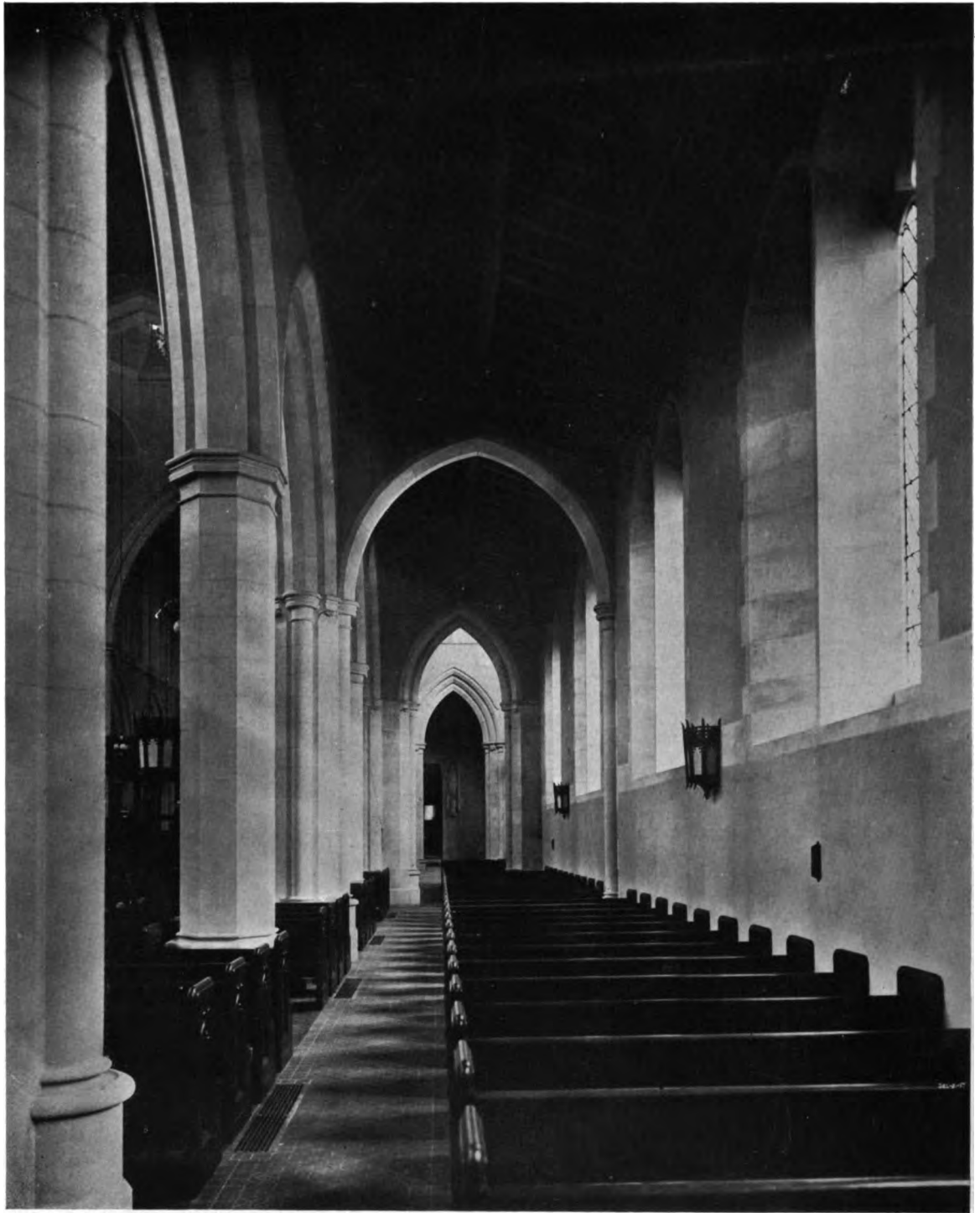
MEDALLION AND TWO FRAGMENTS FROM
CHANCEL WINDOW, CALVARY CHURCH,
PITTSBURGH. DESIGNED AND EXECUTED
BY THE WILLET STAINED GLASS
COMPANY



THE BISHOP'S STALL



CLERGY AND CHOIR STALLS



THE SOUTH AISLE

REAL AND LEGENDARY EVENTS IN THE LIFE OF ST. PATRICK

By Julia deWolf Addison

THERE are those who have heard very little about St. Patrick except what I may call without irreverence the snake stories. He has a clear title, however, to our veneration, for he had many virtues besides the rather doubtful reputation of having ridded the Emerald Isle of reptiles.

In investigating the writings of and the narratives about this saint, one is struck by the fact that there is no mention in the old documents of any such miracle as this, but much evidence that he was a very real, honest, earnest, and vigorous man, who did a great work for Ireland in the fifth century. In the year 430 Rome had sent Bishop Paladius to Ireland, and he had been a failure. As Charles De Kay points out, the very reason why St. Patrick succeeded where Paladius had failed was because he had "nothing to do with Rome or Italy," and further, because he was a man of genius, and saw that the only way to convert a community which existed on the clan system was to address himself to the temporal and intellectual leaders, the chiefs, Druids, and poets. He brought his ideas rather from Byzantium than from Rome, and Ireland did not become subject to the Roman See until more than a century later.

The stories about the reptiles are, of course, merely fables; St. Patrick, having rooted out many evils and vices from the land, tradition has symbolised them as monsters of this description. Colgan, to be sure, does relate seriously that the saint pursued the snakes with a drum, which he beat with such fervor as to break its head: so that an angel had to interpose and mend the instrument before the crusade could be resumed. The patched drum was even exhibited as a relic.

The next familiar tale about St. Patrick

connects his name with the national flower — the shamrock; and in this case the legend is so charming that it deserves to be related. When Patrick was preaching to the heathen, and wished to make clear to them the argument for the Trinity, he picked a shamrock, and illustrated his meaning by calling attention to the fact of the three leaves belonging to one stalk. Aubrey de Vere tells of this, putting these words into Patrick's mouth:

"From the grass

The little three-leaved herb I stooped and plucked
And preached the Trinity."

St. Patrick was born about the end of the fourth century, probably in 375. He was brought up by Christian parents, but when he was only fifteen years of age, while he was tending his father's farm at Bannauem Taberniæ, he was captured and sold into slavery, remaining for six years in bondage, tending sheep and swine, and praying diligently. Perhaps in answer to his prayers for freedom, the Lord granted him strength, courage, and opportunity to escape. He returned to his own home after a three days' voyage. After a few years of domestic life, St. Patrick had a vision, in which he believed he was summoned to Ireland to preach the gospel to the tribes.

The chief source of reliable information about Patrick is to be found in the Book of Armagh, now in Trinity College, Dublin, a very beautiful small volume of vellum, written by a scribe named Ferdomnach, who not only asks for the prayers of his readers, but frequently intersperses his work with apologies and personal remarks. The illuminations in this book are not unlike those in the Book of Kells, though not so much coloured. It was written about 843.



LEFT SIDE OF THE SHRINE

His miracles began with his entrance into the world. I quote from the "Tripartite Life of St. Patrick," written not long after his death. "Now when the holy Patrick was born, he was taken to the blind, flat-faced son to be baptised. Gornias was the priest's name, and there was no water by him wherewith he could perform the baptism. So with the infant's hand he made the sign of the cross over the earth, and a well of water brake forth. Gornias washed his face with that water, and his eyes were opened, so that he read the order of baptism — he who had never learned letters."

Another legend of Patrick's childhood shows that he had the element of fire under his control as well as that of water. On the occasion of a flood in his foster-mother's house, Patrick, then a baby, dipped his fingers into the water, and sprinkled five drops on the hearth in the place where the fire should be, and they turned into five

sparks, and fire was straightway kindled. On another occasion he is reported to have kindled fire with icicles, which, the Tripartite Life states, "flamed forth like firewood." We can readily understand how the boy was in demand whenever there was a fire or a flood!

When, acting upon the vision which had come to him in his captivity, Patrick had escaped from bondage, he soon began his tour of preaching, spurred by a noble missionary motive. The interest of his life and character then really began. He went with his disciples, sometimes on foot, sometimes in two-horse chariots through the druidical forests, past the pagan shrines, and through pagan settlements, and a picturesque company they must have been, in their rough, hairy chasubles, shod with sandals, carrying books, bells, and staves, and chanting their psalms as they progressed. They wore the curious Celtic



FRONT OF THE SHRINE

tonsure, the hair being shaved from the top of the head, down to the level of the ears, and below that, in a straight line around the head, it was allowed to grow long, and to hang on the shoulders. They are reported to have carried with them, as gifts to their convents, altars, bells, and books. The Tripartite Life tells us, "Thrice did Patrick go across the Shannon into the land of Connaught, and fifty bells and fifty chalices and fifty altars he left in the land of Connaught, each of them in his church. Seven years he was a-preaching to the men of Connaught." These altars were probably not of stone, but of wood. Patrick could hardly have carried so many stone altars across the Shannon, unless they were like his own portable stone altar, which, the chronicler claims, "crossed from Brittany to Ireland" by swimming!

It behooved his followers to be goldsmiths, carpenters, and other artificers. The chief existing example of the work of



RIGHT SIDE OF THE SHRINE



BACK OF THE SHRINE

Patrick's craftsmen is the bell known as "the oldest and most authentic Irish relic of Christian metal work." It is now in the Irish Royal Academy, and since the eleventh century has been enshrined in a rich cover. It is a square iron bell, lined with bronze to give the tone more sweetness, and with a rude handle at the top. It is formed out of two sheets of metal, one bent over to meet the other, and rivetted together. It is about ten inches in height. This bell is known by the saint's name, and was brought by St. Columbkille only sixty years after his death. The outer case is an exceedingly rich example of Celtic gold work. On a ground of brass, fine filagree of gold and silver is applied, in curious interlaces and knots, and it is set with several jewels, some of large size, in green, blue, and dull red. In the front are two large tallow-cut Irish diamonds, and a third was apparently set in a place now

vacant. On the back of the bell appears an inscription in most decorative lettering all about the edge, the literal translation of this being, "A prayer for Donnell o'Lochlain, through whom this bell shrine was made; and for Donnell, the successor of Patrick, with whom it was made; and for Calahan o'Mulhollan, the keeper of the bell, and for Cudilig o'Immainen, with his sons, who covered it." Donald o'Lochlain was monarch of Ireland in 1083. Donald the successor of Patrick was the Abbot of Armagh from 1091 to 1105. The others were evidently craftsmen who worked on the shrine. In many interlaces, especially on the sides, there may be traced intricate patterns formed of serpents; but as nearly all Celtic work is similarly ornamented, there is probably nothing personal in their use in connection with the relic of St. Patrick! Patrick brought quite a bevy of workmen into Ireland, about 440; some were smiths, Mac Cecht, Laebhan, and Fontchan, who were turned at once upon the making of bells; while other skilled artificers, Fairill and Tassach, made patens and chalices.

Patrick is associated with other famous bells. One is known as the Broken Bell of St. Brigid, which he is said to have used on his last crusade against the demons of Ireland; they tell that when he found his adversaries especially unyielding, he flung the bell with all his might into the thickest of their ranks, so that they fled precipitately into the sea, leaving the Island free from their aggressions for seven years, seven months, and seven days. One of St. Patrick's bells is known in Celtic as the "white toned," while another is called the "black sounding."

On account of his quaint tonsure, Patrick was often alluded to by his contemporaries as "Adze-head." A prophesy of one of the ancient kings is interesting. This king was named Leogaire, and the Tripartite Life says that "in Tara was his residence and his royal *grip*." A very expressive name for the tenure of a heathen despot! He seems to have been gifted with a talent for forecasting, and three or four

years before Patrick appeared on the scene, he uttered this prophecy:

"Adzehead will come over a furious sea
His mantle head-holed, and his staff crook-headed;
His dish in the East of his house,
All his household shall answer Amen, Amen!

Adzeheads will come who will build cities,
Who will consecrate churches, pinnacled music-houses,
Many conical caps for belfries,
A realm around crosiers."

"So, say they, when these signs shall come, our worship and our heathenism will be destroyed, and the faith and the belief will be magnified."

The conversion of the King of Tara is one of the best known episodes in the life of Patrick. His arrival at Tara is interestingly described in the Tripartite Life. "They left their vessel in the estuary, and went along the land, until they came to the graves of Fiacc's men, and Patrick's tent was pitched in that place, and he struck the Paschal fire." And again: "It happened, then, that that was the time at which was celebrated the High Tide of the heathen, to wit, the Feast of Tara. The kings and the Lords and the Chiefs used to come to Tara to Leogaire, the son of Niall, to celebrate that festival therein. And on that night the fire of every hearth in Ireland was quenched, and it was proclaimed by the king that no fire should be kindled in Ireland before the fire of Tara, and that . . . for him who should kindle it, he should go to death for his crime. . . . As the folk of Tara were biding there, they saw at some distance the Paschal fire which Patrick had kindled. 'We see,' said the wizards, 'the fire: and we know that unless it is quenched in the night on which it was made, it will not be quenched until Doomsday. He, moreover, who kindled it, will vanquish the kings and the lords of Ireland, unless he is forbidden.'"

The narrator then goes on at some length to tell how the kings, lords, seers, and wizards rode forward to interview Patrick, and to threaten him with death if he should refuse to extinguish his fire. One indiscreet person, the Wizard Locru, "went

angrily, and did go astray into blaspheming the Trinity and the Catholic faith; Patrick thereafter looked wrathfully upon him, and cried in a great voice unto God, and this he said: 'Lord, who canst do all things, who hast sent us hither to preach thy name to these heathen, let this ungodly man who blasphemeth thy name be lifted up, and let him die forthwith.' When he had said this, the wizard was raised up into the air, and forthwith again cast down, and his brains were scattered on the stone, and he was broken in pieces and died in their presence." Naturally the heathen rose against Patrick, and he was in danger of assassination. Seeing this, Patrick raised his voice again, and cried, "Let God arise, and let his enemies be scattered: like as wax melteth at the presence of fire, so let the ungodly perish at the presence of God!" At once a darkness came over the sun, and, amid the earthquake and wind, "each rose up to slay the other in that assembly . . . and fifty men of them fell in that uprising by Patrick's curse." Strange to say, this upheaval converted the king, and he confessed the faith in the presence of as many witnesses as he could gather together.

On his journeys Patrick always made a point of stopping to pray at any cross he might meet by the wayside. Various practical miracles were recorded on the road, as, for instance, on a dark night, when the charioteer had lost his way, Patrick "raised up his hand, and his five fingers illumined the whole plain, as if they had been five lamps."

While Patrick was going on his way toward Tara, he saw a youth herding swine. This youth's name was Mochea. Patrick preached to him, baptised, and tonsured him, and gave him a gospel and a credence table. "And Mochea promised every year a shaven pig to the Saint, and this is still offered." Few people know the connection between the 17th of March and pigs, but this explains it!

His miracles are too numerous to relate. He was free with his blessings on those who deserved them, but equally impartial in his curses when he considered these necessary. In the Tripartite Life a narrative

is told, that, when he was pursued in boats across a river, he turned toward those who would have prevented him from landing, exclaiming, "Thou shalt not come out of the ford on this side and thou shalt not go out of it on that side. Ye shall be in the water until doom." And the narrator seems to enjoy adding: "And the water went over them at once."

In the Lebar Brecc Homily, a rather grim joke is chronicled against some unbelievers. "They brought one of their household upon a bier, as though he were dead, to be raised by Patrick." Evidently the heathen thought they would have a capital joke upon him, when they should afterwards confess that the man, Garvan by name, had never been dead at all. But the saint paid them back in their own coin with interest. He said:

"Garvan's mantle shall be upon a dead man's body; But this, beside, I will make known to you: It is Garvan that shall bide thereunder."

When the covering was raised from the pseudo-corpse, he was found to be really dead after all. Then the heathen believed, and were all baptised, whereupon Patrick raised Garvan to life again. I fancy the family did not boast of this feat afterwards, as they had expected to do.

There is a very picturesque incident connected with his journey to Tara, on an occasion when he had to pass by a place where his enemies were hidden in ambush. As Patrick and his followers were passing through the wood, they sang a litany, and by a miracle they were transformed to the eyes of their pursuers, and appeared to be only a herd of deer, trailing through the forest, and uttering low cries. From that circumstance Patrick's hymn is called the "Deer's Cry." It is a most beautiful chant and might be used on many occasions in connection with worship to-day.

When he was far advanced in age, one of the most beautiful episodes in Patrick's life occurred: I refer to his vigil on Mt. Cruachan, where as an old man, he retired to fast and pray. I quote from the Lebar Brecc Homily: "Thereafter Patrick gat him up into the wilderness, that is to Cruachan Aigli, after the manner of Moses

and Elias and Christ, and for forty days and forty nights he fasted in that place. Moses and Patrick were alike in many ways. . . . Now the High Tide of Easter was at hand and the mountain was filled against him with devils in the shapes of black birds. Patrick sings, and sings psalms of cursing against them, and he weeps and strikes his bell, until a gap broke in it. The devils flee forthwith upon the sea, and drown themselves in that place, and no devil visited the land of Ireland from that time to the end of seven days, seven months, and seven years. Then there came a host of angels in shape of white birds, and sang to the Lord noble music to comfort Patrick. Then the angel Victor said to him, 'Get thee to thy household for the High Tide of Easter,' and Patrick said, 'Since I have been tormented I will not go until I am satisfied, and until seven prayers are granted to me by the Lord.' Then follow the seven prayers, the chief being, that Patrick may himself be the final judge of the people of Ireland at the Last Day. Victor presented these prayers in heaven, and returned, saying to Patrick: 'All that shall be given to thee, for all the household of heaven have besought for thee.' Then Patrick struck his bell, so that all the men

of Ireland both living and dead heard it. Thereafter he blest the men of Ireland."

The Tripartite Life tells of the death of the saint. The summing up of his character precedes this. "A just man, then was this man, with purity like the Patriarchs. A true pilgrim, like Abraham. Gentle, forgiving of heart, like Moses. A praiseworthy psalmist, like David. A shrine of wisdom, like Solomon. A vessel of election, like Paul the Apostle, for proclaiming truth. A man full of the grace of the Holy Ghost, like John the Child. A lion through strength and power. A dove for gentleness and simplicity. A serpent for prudence and cunning as to good. A laborious and serviceable slave to Christ. But the day of his death drew nigh, so he took the Communion from Bishop Tassach, which provision for the journey to the life eternal he had received by Victor's advice. And then, after having raised the dead, after having converted much people unto God, and ordained bishops and priests in the Church, the whole ecclesiastical order being fully disposed, and the whole of Ireland converted to the faith of Christ, in the hundred and twenty-second year of his age he fell asleep into Life Eternal, and so forth."

THE WASHINGTON CATHEDRAL

By John Sutcliffe

WHEN, some time ago, the announcement was made that the Cathedral of Washington was to be built, a feeling of satisfaction was experienced when it was further stated that instead of a competition being instituted for the determination of the design, an architect of the highest eminence was to be appointed, thus avoiding the many disadvantages and disappointments incident to the usual course of a competition. The name of Mr. G. F. Bodley, of London, was given as the architect to whom was to be intrusted this duty and our feeling of satisfaction was increased. Judging by the many beautiful churches in England, the work of Mr. Bodley, or of the associated firm of Bodley & Garner, we should naturally expect the design for the Cathedral in Washington to be a work of superexcellence.

It is true there was in our minds a slight feeling of disquietude when we remembered the Liverpool Cathedral, with which Mr. Bodley's name is connected as associate architect; although the somewhat eccentric character of the design may not be due to Mr. Bodley, but to Mr. Scott, the nominal architect, whereas we were under the impression that in the case of Washington, although Mr. Vaughan was named with Mr. Bodley, yet the design would be by Mr. Bodley; however, when published the drawings were under the name of "G. F. Bodley and Henry Vaughan, associate architects," and there is nothing to show definitely how much is Bodley and how much Vaughan. Upon examining these published drawings we must confess to a feeling of disappointment. The design in many ways falls short of the high degree of excellence that the unrivalled opportunity demands, and while in some matters of moment further study is promised—for instance in the west towers—it is unfortunate that the drawings have been made

public, subject even to this confession of weakness, and that this added thought was not given before publication.

While we agree that these towers probably may not suffer from the promised further study, there are several other points that are also in need of revision and we regret evidences of hurry in the production of the design. There has not been time since the first inception of this scheme for the study, the revision, the re-revision, the refinement and polishing that even a master possessing the highest degree of talent in design finds necessary in laboriously working out to a final successful result a project of this importance.

When the question of style was first mentioned, it was put forth with some degree of plausibility that, since the public buildings of the National Capitol were of a Classic or Renaissance character, and, owing to the work of the National Commission for beautifying Washington, this general character would be maintained in most if not all of the public buildings to be erected in the near future, the new cathedral should also be of a Classic or Renaissance character. It was, we think, fortunately determined otherwise. The authorities selected Gothic for the style, English Gothic, and stipulated, we believe, that it should be of the period of the fourteenth century. At all events that is the style of the design now publicly promulgated. We do not know that the architects were rigidly instructed to make their design in this particular style and period, but such is our impression. Whether such narrow limits, if prescribed or not, were wisely determined is a matter which allows of some difference of opinion, and in the forming of such opinion with intelligence, the question arises—what is Gothic?—and the further question, when the first is determined—what is the best kind of Gothic for this

purpose? These questions suggest a wide inquiry, but the first can perhaps be best answered in the "Gothic Architecture" of Mr. Moore, whose argument is briefly stated as follows:

"The plan consists of a central nave, the eastern portion of which forms the choir, with side aisles, sometimes one and sometimes two on each side; and with a transept usually also provided with aisles. The choir terminates eastward, almost invariably, in a segmental or polygonal apse or sanctuary, around which the aisles are continued. Opening out of the apsidal aisles are usually a series of small chapels, the central one of which is, in most cases, more largely developed than the rest. The transept arms have commonly rectangular ends, and the west end of the nave is invariably rectangular. The nave is divided from the aisles by a row of piers on each side which support the superstructure, consisting of the triforium and the clerestory. On the outer sides of the aisles are halfpiers, or responds, against which are set the great buttresses of the exterior, and the spaces between them are enclosed by low and comparatively thin walls with openings above them reaching from pier to pier and up to the arch of the aisle vaulting."

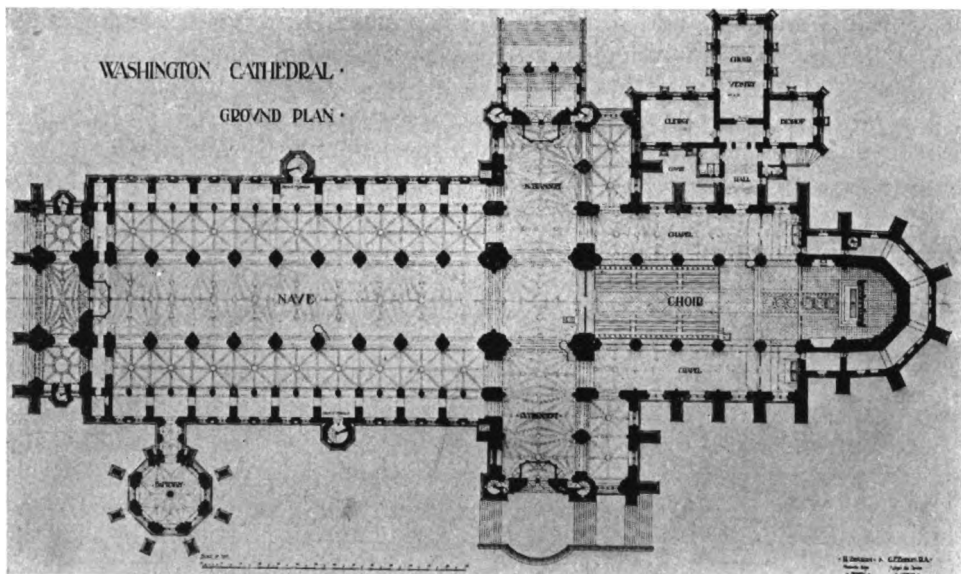
"The vaults, whose forms and proportions determine the number and arrangement of the piers and buttresses, are constructed upon a complete set of salient ribs; namely, transverse ribs, diagonal (or groin) ribs, and longitudinal ribs. These ribs are independent arches, of which the transverse and longitudinal ones are pointed, while the diagonals sometimes remain round. Upon these ribs the vaults rest — the one never being incorporated with the other.

"The ribs are sustained by slender shafts, bonded by their bases and capitals, if not throughout their length, with the great piers which rise from the pavement through the successive stories of the building to the nave cornice. In addition to the shafts which support the main ribs of the vault are shorter ones to carry the great archivolts (the arches of the main arcades), the ribs of the aisle vaulting, and the arches

of the triforium. To the pier is added a rectangular buttress which rises through the triforium and becomes an external feature in the clerestory. Each pier is thus a compound member, consisting of a great central column with which are incorporated smaller shafts and a buttress. By these piers the vaults are supported — their thrusts being so completely neutralised by the external buttress system that they require to be only massive enough to bear the weight of the vaults.

"The clerestory buttresses are reinforced by flying buttresses which are segments of arches rising from the vast outer abutments (the external members of the responds of the aisles) and springing over the aisle roofs. These flying buttresses are the most characteristic feature of the Gothic exterior.

"Walls proper are almost entirely omitted. Those that are retained are the low enclosing walls of the ground story and the spandrels of the various arcades. The spaces between the piers and beneath the arches of the vaulting, in both clerestory and aisles, are entirely open, like the intercolumniation of a colonnade. They are formed into vast windows, divided by mullions and tracery which support the iron bars to which the glazing is attached. It will thus be seen that the full development of the Gothic system is brought out only where the plan of the building includes a high central nave and lower side aisles. It was in such buildings that the system was evolved. The active principle introduced with the flying buttress, as opposed to the comparatively inert principle of the Romanesque wall and wall buttress, is the distinguishing principle of Gothic construction, as we have already remarked. By the flying buttress in connection with the pointed arch in the ribs of the vaulting, and a peculiar adjustment of these ribs is the Gothic concentration and resistance of thrusts rendered possible. A building without aisles, like the Sainte Chapelle of Paris, may, indeed, consist of a simple open skeleton sustaining vaults. When the system was once developed in buildings of three or



WASHINGTON CATHEDRAL

more aisles of unequal height, it was natural to employ a simpler form of it in the construction of those of simpler plan.

"But it is unlikely that architecture like that of the Sainte Chapelle would ever have come into being had buildings of so simple form only been required. It was the need of vast stone-roofed churches, such as could not be constructed without aisles, that stimulated the genius of the Gothic builders and led to the production of the remarkable monuments of the middle ages that fill us to-day with wonder and admiration."

This structure, then, of piers sustaining the loads and supported by the flying and other buttresses, constitutes the ideal Gothic building, as distinguished from the Romanesque idea of walls containing openings, which walls were built thick enough to withstand by their inertia the thrusts of the arches and vaults. The former was developed to the highest degree in France, while in England, at the same time, was developed a kind of Gothic based more upon the Romanesque idea. This does not at all minimize the many great beauties of the English Gothic buildings, and while the French may be said to be more logical and scientific, yet the English is perhaps more picturesque.

One result of these two developments of Gothic, progressing, as it were, side by side, is that the French buildings were bolder and higher, yet the masses were often quite ugly, while the English buildings, not so high, were longer, and when considered merely in the mass, more pleasing.

Some differences in plan appear in the two schools of Gothic, the principal one being that instead of the apse and chevet the English churches had generally a square end to the choir; many of the English cathedrals also had two transepts, one at the junction of the nave and choir, as in the French, and one at the east end of the choir proper, and dividing it from the sanctuary.

It is quite probable that by the study of both these developments a cathedral can be designed having some of the good qualities of each, uniting with the English long

drawn out vista, the majestic elevation of the French.

With this introduction we may now take up the consideration of the Washington design. First, then, we may regret that it is not more "Gothic," that the elevation is not greater, that the system of piers, vaulting shafts, and vaulting ribs is not more academic, and that the walls are so much in evidence.

If an apse is a desirable thing to have, why not let it be a real apse with ambulatory aisles and a real chevet of radiating chapels,—putting the Lady Chapel where it should be, and where it is in the majority of English cathedrals, namely on the main axis of the church and east of the choir? If this arrangement is not considered desirable then why not frankly adopt the English square end to the choir?

As is shown in the plan there is a space in the sanctuary behind the altar which is of no use at all, and this uselessness is an objection also urged against the embryo ambulatory outside the apsidal wall of the sanctuary; it is difficult to see why this is introduced, leading from nowhere to nowhere, the only doors to it being in the sanctuaries of the two chapels, which can scarcely be considered an ideal arrangement; the suggestion in a note in the description in "Building News," last August, that they "might be used as extra vestry rooms, and for keeping books in and one a verger's vestry, another with a safe" can only be looked upon as an afterthought to explain something that had no proper reason for existence.

The argument put forward by the architects in support of the location of the Lady Chapel on the south side of the choir instead of east of the choir is by no means convincing. The statement that the main vista by the adopted arrangement appears longer than in the alternative is not in accordance with the generally accepted opinion and in support of this we may cite the recent addition of a Lady Chapel at the east end of St. Patrick's Cathedral in New York, where the chevet was adopted. It is stated that when the



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whole vista was there opened up at the completion of the chapel, the length, not only in total, was apparently greater than it really was, but that the length even of the church itself appears greater than before. The fact of the chapel showing brightly through a multiplicity of chevet columns and vaults in itself increases the interest of the vista to a wonderful extent. The claim that the chapel as located would be "bright with its south windows" could be much emphasised if the light of these south windows were increased by the addition of an equal number of north windows were the chapel in its proper position.

Furthermore there is no provision for a sacristy for the Lady Chapel or for the north chapel, and apparently the priest celebrating in the former will with his acolytes have to come from the main sacristies on the north side of the church, across the sanctuary of the north chapel, then across the main sanctuary in front of the high altar, or else around by the transepts, all of which is very inconvenient and bad.

Objection may be urged against the long windows in the sanctuary for the purpose of lighting the altar and reredos, as being of the theatrical order, and comparable to the childish way of "brightening the chancel" by a series of electric lights round the eastern side of the chancel arch of a "modern" church. It is doubtful also whether the light on the reredos from these long windows will more than counteract the shade cast by the five windows of the clerestory in the apse itself.

Looking at the entrances to the cathedral at the west end and in the transepts it would appear that after the plans were made it occurred to some one that there were occasional cold days in Washington, and for protection against cold winds "storm doors" were added to two — the north transept being forgotten. It is unfortunate that a narthex of some dignity was not provided at the west at least, which could easily have been done by extending the "blind bay" of the nave which appears to be only for buttressing the towers. In fact the outer open portico might with advantage be enclosed by putting doorways of some much

needed dignity in place of the open arcade.

The transepts have an aisle on one side only and, while there are many precedents for this practice, it is nevertheless unsatisfactory. Looking at the south elevation we see the transept itself rising in dignity with its vaulting supported *on one side only* by flying buttresses, but what of the other side? No doubt, as a matter of mechanics, the stresses are fully withstood by the deep buttresses of the west transept walls, but if this is adequate, as an engineering arrangement on one side, it would do equally well on both sides.

There is no doubt that the appearance of the transept elevation suggests a feeling of insecurity, and therefore, so far as the observer is concerned, it is insecure. That this is a sound principle of architecture, indeed axiomatic, is undoubted. This use of buttresses in the west transept walls is another reminder of the Romanesque idea of brute force as against the Gothic idea of balanced thrusts, and is therefore a defect in a Gothic building.

When we come to the west front we must confess that we stand amazed that a more majestic elevation is not attempted; the whole scheme is ill considered, undeveloped, and feeble, the three arches reminding one of the three great ones in Lincoln West front, and lacking the dignity of the Peterborough arcade, while equally open to the fundamental objection that it is impossible to put any church behind such a portal that will not be a disappointment on entering because of the disproportionate scale of the portal and the church. When we pass the portal and come to the real doorways, we experience the regret we always feel on viewing the comparatively insignificant doorways of almost all the English cathedrals. This is truly a weakness in English practice which we can readily avoid by using something like magnificent and orthodox portals which add so much to the majestic dignity of Amiens, Rheims, and indeed most of the French cathedrals.

One observer looking at this Washington front said it reminded him of the carpenter who was asked to make a hole in a barn

door for the ingress and egress of a cat; it so happened that the cat had a kitten, and the farmer on coming to see how the man was progressing, was surprised to see two holes cut, one smaller than the other; on asking the reason the carpenter replied that the larger was the cat hole, the smaller the kitten hole; but, said the observer, referring to our elevation, "here is the cat hole in the center, a kitten hole on each side, and the extremely small doorways beyond must be the mouse holes."

Be that as it may, we wish when the west front receives the promised further study that the architects might convert the open portico into an enclosed narthex, and give us dignified doorways together, perhaps, with a window over the central one, a rose window preferably, but if so, larger than the travesty of a rose window now shown.

It is difficult to frame any criticism upon this front, because it is in our opinion fundamentally poor, inadequate, and unworthy.

Passing to the other end of the church let us look at the sacristies. A certain paralysis seems to seize the English architect when, in planning a church, he comes to providing accommodation for the clergy and choir. Perhaps it is because the old churches contain practically no provision of this character, and they being in his eyes absolutely perfect, he finds no necessity for such provision in new churches. Possibly he may be somewhat like the New York architect who designed a church for a far western city, and being asked where the organ was to be put, for, although the church was complete, there appeared no place for it, replied that a cabinet organ was sufficient for a western church and that could be put anywhere; but the western people insisted that they wanted a pipe organ; if the eastern people could have one they could and what was more they would. "Well," replied the New York architect, "you don't need a pipe organ, you only think you do, and anyhow, I am not going to spoil my architecture to make room for one."

Perhaps the English architect is not going to spoil his architecture to supply sacristies. The plan in this respect is in-

deed pitiable. There is so much that should be there which is not there that it is difficult to say what to do except to plan this portion over again and in conjunction with some one who has an adequate idea of the practical requirements.

We may, however, in passing, note the undesirable prominence given to the toilet arrangements of this portion of the church; on entering through what appears to be the only outer doorway, the stranger will find it a matter of accident whether he turns to the right into the bishop's sacristy, or to the left into the bishop's toilet room. He can, it is true, avoid these doors, and take the one straight in front of him and he will then find himself in the clergy toilet. These accommodations are sometimes called conveniences, but it is submitted that they may be too convenient.

However, putting this aside, how is the choir procession to reach the church from the sacristies as provided? Why, through the chapel of SS. Peter and Paul! Now there must of necessity be quite a large amount of traffic from the vestries and sacristies into the church, and from the church into the vestries, and it is to be regretted that a plan should be made or even thought of which forces this traffic to pass right in front and within a few feet of the chapel sanctuary. It will not tend to preserve that reverence for holy places that should be the instinctive feeling of every one about a church.

Here again we see the necessity for an ambulatory around the choir and the extreme suitability of the orthodox plan.

We may look at the baptistery. The plan of this is based upon the English polygonal chapter house, even to the extent apparently of adopting the central pillar or column that occurs in several, although by so doing the practical fitness of the building as a baptistery is seriously injured by the presence of this column where one would naturally expect the font; and this also without any real reason, for while York Chapterhouse, upon which the exterior design of this seems to be based, is fifty-nine feet in diameter, with no central column, this baptistery appears to be only about

thirty-three feet in diameter, or little more than half the size, so the vault could easily be carried without a central pier at all, or even without the affectation of flying buttresses, whose only reason for existence seems to be that something like them was in the York example and so they had to be here also; a truly "all-sufficing reason."

We can all remember the time, if, indeed, it has yet passed entirely away, when it was considered "churchly" to cut, in alleged Gothic letters, the words "Holy, Holy, Holy" upon the altar, and then the designer appeared to think he had done all in the way of decoration that was necessary. When he wanted to show his erudition he put the inscription in Latin and the words "Sanctus, Sanctus, Sanctus" appeared, and perfection was achieved. This form of decoration appears around a portion of the

apse, but why this discrimination against the other two sides of the apse, for it has five? There is decoration, that, while it may be appropriate enough for a small building, when it is applied to a dignified monumental structure becomes puerile and ridiculous.

In leaving the whole matter it must not be understood that this attempt at a serious criticism is made for the mere purpose of fault finding. When a large church is contemplated it would appear that any suggestions toward its perfection were in order from any source, and not only is this considered to be the case, but it is further advanced that if one has in mind what he thinks are suggestions for its improvement, it becomes not only his privilege but his duty to state them for the consideration of those responsible. With this object in view the foregoing has been written.



CONSUMATUM EST. MEDALLION
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SAINTS AND THEIR SYMBOLS

ICONOGRAPHY FOR MARCH

By the Rev. P. H. Ditchfield, M.A., F.S.A.

March 1st. "St. David," Archbishop and Confessor, the patron saint of Wales. (E. & R. K.) Several early "Lives" exist of this holy man, who was of noble descent. His father, Prince Sandde, according to the legends, ravished a nun, perhaps a maid named Non or Nonnita, who gave birth to a son who was called Dewi, or David. A vision told the prince that he would receive three gifts, a stag, a fish, and a swarm of bees. The honey denoted the son's future sanctity, the fish, his abstinence, and the stag his power over the Old Serpent, as stags were believed to devour snakes. He founded twelve monasteries, and that of Meneira was a place of instruction for the Irish clergy. He fed on leeks by the banks of the crystal Honthy; hence Welshmen wear leeks on his festival. St. David's Cathedral and diocese preserve his memory. Scenes from his life appear in the mosaics at the east end of the church. The base of his shrine remains, though the *feretrum* has been destroyed.

March 2d. "St. Chad," Bishop and Confessor, was bishop of Lichfield. (R. & E. K.) He was a very holy and humble man, and became the patron saint of the church. Near the Church of St. Mary he built a dwelling for himself and seven brethren. He was deeply affected by the convulsions of nature, and when the wind blew strongly and the thunder rolled, he would always retire into the church and pray to God to spare his people; when a pestilence broke out and his end was near, angel voices were heard which called him to his heavenly reward. At the Cathedral you can see in the beautiful west front, near the southwest doorway, the figure of St. Aidan, and of St. Chad as a boy in the former's monastic school at Lindisfarne, and again, in the lower stage, with his pastoral staff as first bishop of Lichfield. His shrine has disappeared, but his chapel remains, where carved figures in bosses and corbels tell the story of his life. The famous Gospels of St. Chad, with their seven hundred miniatures, are preserved in the library. Seven days before his death a monk heard angelic music above the oratory, where St. Chad was praying.

March 4th. "St. Casimir," Confessor. (R. K.) He was king and patron saint of Poland, dying in 1482. He endeavoured to promote unity between the Catholic and Russian churches, and was canonised by Pope Leo X.

March 7th. "St. Thomas of Aquin," Confessor, Doctor. (R. K.) Thomas Aquinas, born at Aquino or Rocca Secca, in 1227, earned many titles, "the Angelic Doctor," "Eagle of Divines," "Angel of the Schools," "the Universal Doctor." He became a Dominican, and for some time wandered from university to university, first at Cologne, then at Paris, where he sojourned a long time and became doctor of theology. So many flocked to his lectures that his school could scarcely contain them. His Life was written by William de Thoco, who prayed for aid in his task, and at dawn of day he dreamed that he saw a silver net, its chains knit with precious stones of various hues. These gems portrayed the various virtues of the holy doctor; the silver net implied the purity of his life and the harmony of his doctrine.

"St. Perpetua," African Matron and Martyr. (E. K.) The tragedy of her sufferings, written by herself and continued by eye-witnesses of her martyrdom, is well known and need not be here recorded. Associated with her is St. Felicitas, a slave, who shared her sufferings, with other Christians. She had several visions in her prison. One of her dreams revealed to her a golden ladder reaching to heaven, and so narrow that they could only mount it one by one. Swords, lances, hooks, and axes were fixed in the sides, so he who ascended must tread carefully. A huge dragon crouched beneath it. The company of brave martyrs was doomed to the beasts. A wild cow tossed Perpetua and Felicitas in the arena. Seeing her tunic rent she drew it over her limbs, mindful of modesty rather than of pain. When the swordsman came to dispatch her she guided his faltering hand to her throat. Perpetua and Felicitas often appear together and separately in art. At Ravenna they are depicted in mosaic in the Procession of Martyrs. The vision of the heavenly ladder with the guarding dragon is Perpetua's



ST. THOMAS AQUINAS, BY FRA ANGELICO

symbol, or the cow that gored her at her martyrdom.

March 8th. "St. Felix," Bishop and Confessor. (R. K.) This saint was the first bishop of East Anglia. Bede tells the story of his coming to England, how he was born and ordained in Burgundy, and was sent by Honorius, the Archbishop, to preach the word of life to the Angles. "Nor were his good wishes vain; for the pious husbandman reaped therein a large harvest of believers, delivering all that province (according to the signification of his name, Felix) from long iniquity and infelicity, and bringing it to the faith and works of righteousness, and the gifts of everlasting happiness. He had the see of his bishopric appointed him in the city of Dommoc, and having presided over the same province with pontifical authority seventeen years, he ended his days there in peace." Dommoc is believed to be the same as Dunwich, now overwhelmed by the sea. The name of the good bishop is preserved by the village of Felixstowe on the coast of Suffolk.

March 9th. "St. Frances," Widow. (R. K.) This holy Roman lady, who died in 1440 A.D., the wife of Lorenzo de Ponzani, loved to commune with God. One child, Evangelista, died, and appeared to her accompanied by an angel,

another, Agnes, was also called away. The angel often came to St. Frances. Her husband released her from her marriage vows, and she lived an austere life in his house, and finally became a nun. She was one of the patron saints of Rome. Violets used to be carried to her tomb, and a public banquet given on her festival. There is a painting by Mignard of *Madame de Maintenon habillée en Sainte Françoise Romaine, des yeux animés, une grâce parfaite.*

March 10th. "Forty Martyrs." These were brave Roman soldiers who at Sebaste in Armenia refused to obey the emperor's edict ordering the legion to sacrifice to the gods. They declared themselves Christians. They were exposed naked at night during a hard frost. Only one deserted. The soldier who guarded them saw angels descending and rewarding the thirty-nine faithful witnesses; he declared himself a Christian and took the place of the deserter. They were burned to death at daybreak.

March 11th. "St. John of God," Confessor. (R. K.) Francisco de Castro wrote the life of this holy man, which was published by the Bollandists. John de Robles was a Portuguese and lived early in the sixteenth century. He was a shepherd, was converted at Granada by a powerful sermon, and devoted his life to succouring the poor and needy, providing a hospital for outcasts and devoting himself to good works.

The Scottish Kalendar preserves the memory on this day of "St. Constantine," King of Scots, monk and arch martyr of Scotland. He is supposed to have been King of Cornwall, who abdicated his throne, and preached the gospel to the Picts and Scots. His name is probably the same as Cystennyn of the Bards. His life is told in the Aberdeen Breviary and in the *Acta Sanctorum*, Vol. II, p. 64.

March 12th. "St. Gregory the Great," Pope, Confessor, Doctor. (R. & E. K.) His life is the history of the church in the sixth century. The art of music owes to him the school of plain song, the Gregorian chant which bears his name. He abridged the Gelasian Office for the Mass. His sage advice to Augustine, the Apostle of the English, is well known, not to insist upon a rigid uniformity, but counselling the use of all pious and good customs suitable for new times and new countries. His censure of Serenus, Bishop of Marseilles, for pulling down some hangings adorned with sacred subjects on the ground that the people worshipped them, is appropriately recorded here:

"Antiquity hath not without reason admitted the paintings of the lives of the saints in sacred

buildings. In that you forbade them to be adored, we entirely applaud you; but in that you broke them, we blame you. For a picture supplies to ignorant people who gaze at it what Scripture doth to them that read." St. Gregory often appears in art. You may see him in the Church of St. John the Evangelist at Parma, in company with St. Mark, and the Dove, signifying the Holy Spirit, whispering into his ear. A large iron ring round the body is another emblem of the saint. John the Deacon, who wrote his life, states: "His picture was long extant, representing him as of moderate stature, with dark hair in two thin waving curls on the forehead, a large tonsure, dark yellow complexion (it latterly got jaundiced) and thick, parted lips, with a chestnut-coloured chasuble and dalmatic on, and the pallium twisted round his shoulders. This pall of white byssus (unpierced by needles), his relic case made of thin silver, which he wore round his neck, and his belt only a thumb's breadth wide, were customably kissed on the vigil of his anniversary in the ninth century."

March 17th. "St. Patrick," Bishop and Confessor. (R. & S. K.) His life has been often written, the two earliest being recorded in the famous Book of Armagh of the seventeenth century. He founded the Cathedral Church of Armagh, in 445 A.D., and countless other churches, and as Angus, the Culdee, sings:

"Seven times fifty holy cleric bishops
The same ordained
With three hundred pure priests
Upon whom he conferred orders."

In art the legend of the saint's driving out snakes from Ireland is usually recorded by the representation of a snake.

March 18th. "St. Edward," King and Martyr. (E. K.) The second Edward of the Saxon kings was slain at Corfe Castle, by order of his stepmother. The Anglo-Saxon Chronicles mourn over his death and say: "Never a worse deed done that this was. Men him murdered but God him glorified. He was in life an earthly king; he is now after death a heavenly saint."

The Scottish Kalendar keeps the memory of "St. Cyril," Bishop of Alexandria, and one of the Fathers of the Church.

March 19th. "St. Joseph." (R. K.) The spouse of the Blessed Virgin Mary. Tradition and art have supplied many details in the life of Joseph, concerning which gospel history is silent. Few characters have appeared more frequently than he in the works of the old masters. His fine, noble face, his zealous care for the Virgin



ST. GREGORY THE GREAT
BY CHRISTOFORO DA LENDINARA

and wondrous Child, his tender guardianship, are shown in all these works of art. His symbols are the implements of carpentering, saw, hatchet, and plane, and also the budding rod which, according to the legend, signified Joseph as the divinely appointed spouse of Mary.

March 20th. "St. Cuthbert," Bishop and Confessor, Bishop of Lindisfarne and Patron Saint of Durham. (R. & S. K.) He died A.D. 687. He was a holy youth, and while tending sheep saw angels bearing the soul of St. Aidan to heaven, and in his later life while a monk at Ripon he received angelic visitors. The story of the removal of his bones from Lindisfarne to Durham, and the legend of the Dun Cow, are well known. The remains of his shrine are in the Cathedral, which was a constant resort of pilgrims, and also the remains of his coffin, his robes, stole, maniple, and pectoral cross. Scenes from his life are carved on the modern font. The much damaged mural paintings which mark the site of the altar of Our Lady of Pity in the Galilee Chapel represent the saint together with St. Oswald.

March 21st. "St. Benedict," Abbot and Confessor. (R. & E. K.) The noble founder of the immortal Benedictine Order, Abbot of Monte

Cassino, appears in many paintings; his attribute is a raven which used to come to him and take bread out of his hand.

March 25th. "Annunciation of Blessed Virgin Mary." (R. & E. K.) No other subject appears more frequently in art than this, and the old masters loved to bestow upon the visit of the Angel Gabriel to the Mother of Our Lord their highest reverence and their consummate skill. White lilies are the attribute of the Blessed Virgin signifying her purity; these flowers are sometimes called annunciation lilies. In most pic-

tures these flowers are introduced, as in Andrea della Robbia's bas relief. The rose also is a symbol, as in the painting of Benozzo Gozzoli, in the National Gallery, in which roses and white lilies both appear. *Rosa Cæli* and *Santa Maria della Rosa* are some of the titles of Our Lady. The snowdrop is also sometimes used. The Golden Legend says: "There be some people that aske a questyon why there stondeth a wyne pottle with lilies between our Lady and Gabriell the angell at her salutacyon. This is the cause, for our lady conceyued by feyth."



ST. CUTHBERT, BY L. L. DUEZ



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EDITORIAL

WITHIN the span of a single month the cathedrals of the dioceses of Washington and New York each lost by death the chief architect engaged in its development and construction. This could only have been expected in the case of George Frederick Bodley, who was already an old man of nearly eighty years of age, when he was associated with his pupil, Mr. Henry Vaughan, for the prosecution of this monumental work. There was a general feeling of surprise expressed at the time, that so old a man should have been called into service at the beginning of an undertaking that in the nature of things could not even begin to assume visible form for many years, but through his very age and the vast wealth of his experience Mr. Bodley, could he have been spared, might have played a priceless part in the development at least of the general scheme. The recognised chief of church building, conservative, deeply thoughtful, and of profound insight into the essentials of Christian architecture, he might have established the lineal succession with almost the beginnings of the Gothic revival and brought into play, in a country barren of tradition and singularly weak in Gothic impulse, that grave conservatism which would have given pause to the eclecticism and the independence of precedent so visible in other projects of a similar nature. Fortunately Mr. Vaughan, while without experience in cathedral construction, is no less serious and conservative than his master, and here there is no danger of fantastic innovations, but it must always remain a reproach to America and the methods of education current here that no native architect was to be found who was considered competent to work out the Metropolitan Cathedral of the American Church.

It is probable that the weight of responsibility so suddenly imposed on the shoulders of an old man whose work was really

done, played some part in his sudden death. Associated with that brilliant genius, Mr. Gilbert Scott, in the enormous Liverpool Cathedral, a task sufficient for a far younger man, he suddenly found himself involved in the schemes for the cathedrals of Washington and San Francisco, and it is hardly surprising that at his advanced age the responsibility proved too great. A year before his appointment to Washington he was known to be failing rapidly, by his colleagues in London, but supreme genius never receives mercy, and so the greatest church builder of modern times descended into his grave in harness, crowned with enormous honours, and after a fashion that must make him envied of every other member of his profession.

Of the general scheme for Washington Cathedral it is possible to speak now only in a tentative way: the published designs can hardly be considered more than preliminary sketches. Marked by notable conservatism and a strictly English quality, they show, together with gravity and restraint, many of the inevitable defects of preliminary sketches. Minute restudying was inevitable and would have been given — undoubtedly will be given — by the survivor of the architectural alliance, who must be as conscious of their shortcomings as are the public and unofficial critics. It is possible that Bodley's work was already done and that by proclaiming and fixing the historical type of plan and general scheme he had played his part. If he was in any way responsible for this — which might as well have been due to Mr. Vaughan himself — then his name will be forever remembered in connection with Washington Cathedral.

We print in this number an architect's criticism of the Washington plans as they stand. In our opinion these criticisms are, in the main, just, particularly in so far as they apply to the "parish church" sanctuary, shorn of the encircling aisle with its chapels, which is the almost unvarying

mark of the established type of cathedral building when it had reached its full development. There is every reason to hold that this same magnificent development, whether in the form of the French chevet or of the English "processional path," retro choir and Lady Chapel, possesses irrefutable arguments in its favour, both doctrinal and architectural, and it is impossible to understand what reasons from either standpoint can be alleged in favour of the abandonment in this place and at this time of the crowning story of Christian architecture. Again, the attempt to combine the triple arches of Peterborough with the standard type of west front by no means justifies itself, and it is much to be hoped that this whole façade may be reconsidered and recast. On the other hand, it is a matter for profound congratulation that the architects have definitely abandoned the plausible but unjustifiable pretext of a great central area at the crossing, equal in its span to the width of nave and aisles combined. The arguments in favour of this Renaissance innovation are specious and easily disproved: the internal effect is always poor if the church is in the form of a Latin instead of a Greek cross, while it is impossible in Gothic architecture to express this great crossing outwardly in any acceptable form. It is to be hoped that Washington may establish a precedent in this respect for all future American cathedrals.

Apart from the criticisms which may justly be made against certain elements in the planning and conception of this cathedral, it must not be forgotten that the designs possess certain elements of the utmost dignity and nobility. If to some the exterior may appear too archæologically exact in its fourteenth century scholasticism, it must be admitted by all that it is conceived with a fine reverence, a simple dignity, and a consistent adherence to type that are striking and unusual. The interior order is beyond praise, and the whole internal effect, barring the fatal weakness of the aisleless and unchapelled sanctuary, is entirely fine. The elements of consecrated effort and strong self-respect are visible everywhere, and with these as foundation

stones the results cannot fail to be good.

In the case of the beginnings of the cathedral for the diocese of New York, all the conditions were absolutely different to those that obtained at Washington. Winning the prize after a competition most humiliating to the architectural profession in its revelation of the fundamental weakness of American architects in the matter of church building — Messrs. Heins and La Farge, then exceedingly young men, entered upon their task with all the strength and enthusiasm of youth. Controlled neither by superimposed tradition, nor by the hand and brain of a defender of conservatism from the Old World, they confronted a field free, ample, and uncircumscribed. So far as one could see, there was nothing, humanly speaking, to prevent a long series of years for the firm, in which the great cathedral might be worked out in almost every detail: a matter of prime importance, for in the matter of any such vast project as this, youth and strength and enthusiasm are absolutely imperative. These qualities were possessed in the fullest degree by this particular firm of architects, and they set themselves to the Herculean task of developing a colossal scheme, emancipated from all the accumulated traditions of church building both structurally and æsthetically. The scheme for the Cathedral of St. John the Divine is in every particular without historical or archæological precedent: it is in every minutest degree the antithesis of Washington Cathedral, and when a scheme like this, novel, unexampled, and untried, is put in process, it is a matter for the deepest regret that one of the authors of this daring experiment should be taken away before he could see the possible vindication of his faith and confidence. Whether one believes or not in the work as it now stands, the fact remains that only completion could give a final verdict, and in all probability the Church must make experiment after experiment, each marked by a greater or less degree of failure, before she evolves the acceptable and adequate mode for her own contemporary self-expression.

Bodley's death brings no crisis at Wash-

ington, but the case may be otherwise in New York. We understand that there are those who hold that the work has already progressed far enough to demonstrate that the primary disregard of structural and artistic precedent has not justified itself, and that it never will, however far the work is continued on the present lines. On the other hand, there are those who claim the exact reverse and who hold loyally to the general scheme in all its details, arguing, as we have said above, that only final completion can prove the wisdom and soundness of the assumptions and the principles on which it is based. The Church, the architectural profession, and the public will await the issue with justifiable eagerness.

And the lesson of both Washington and New York, and we may say Cleveland as well, and of the Roman Cathedrals of Pittsburg, St. Paul, and Richmond is simply this: architectural education in America has failed utterly in one respect, viz. that it has done little or nothing to breed architects with the spiritual, the historical, the technical, and the dogmatic abilities adequately to serve organised Christianity when it demands architectural expression. In the case of Washington and St. Paul, no American architect was

to be found who was considered competent for the service, and in the one case Englishmen, in the other a Frenchman, are entrusted with work which, whatever its historical associations and its line of succession, is, in one most important aspect, American. In the case of New York, the architects themselves would have been the first to admit that they came to their task without training in church building and deficient in the psychological and archaeological equipment that hold at least in England: the first to acknowledge this and deplore it. They, with all the other church builders in America, have gained their knowledge and experience without the slightest aid from the schools of architecture. Now in the case of the rare and unaccountable geniuses that come like flaming comets, unpredicted and unforeseen, such education may not be necessary, but it is not safe to count on the raising up of such masters as, for example, Richardson, St. Gaudens, and Sargent, at the exact moment when the world demands them. Organised education is not for the heaven-sent genius, the prophet; it is for the general average of men, and when it cannot offer a supply to fill a legitimate demand, to that extent it has failed.

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